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ART AND ARCHAEOLOGY



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OCTOBER-NOVEMBER, 1916

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ANNOUNCEMENT

ART AND ARCHAEOLOGY is combining the October and November Numbers in one issue in order that we may present its readers with a double de luxe Christmas Number devoted to early American Art and Archaeology. This special number will contain eight color plates—four of them reproductions of Joseph Lindon Smith's paintings of the Quirigua Monuments in the Peabody Museum, Cambridge—and illustrated articles by W. H. Holmes, Alice C. Fletcher, Charles F. Lummis, Edgar L. Hewett, John P. Harrington, Kenneth M. Chapman, and others. This Christmas Number will be off the press before the first of December and it is hoped that members and subscribers will send it with an annual subscription to ART AND ARCHAEOLOGY as a Christmas present to their friends.

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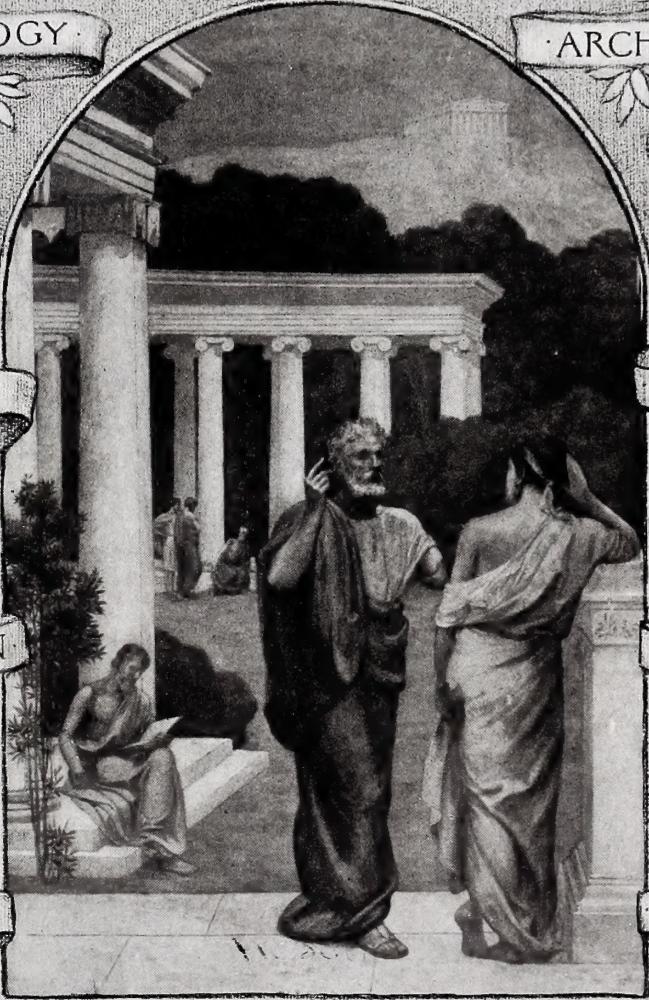
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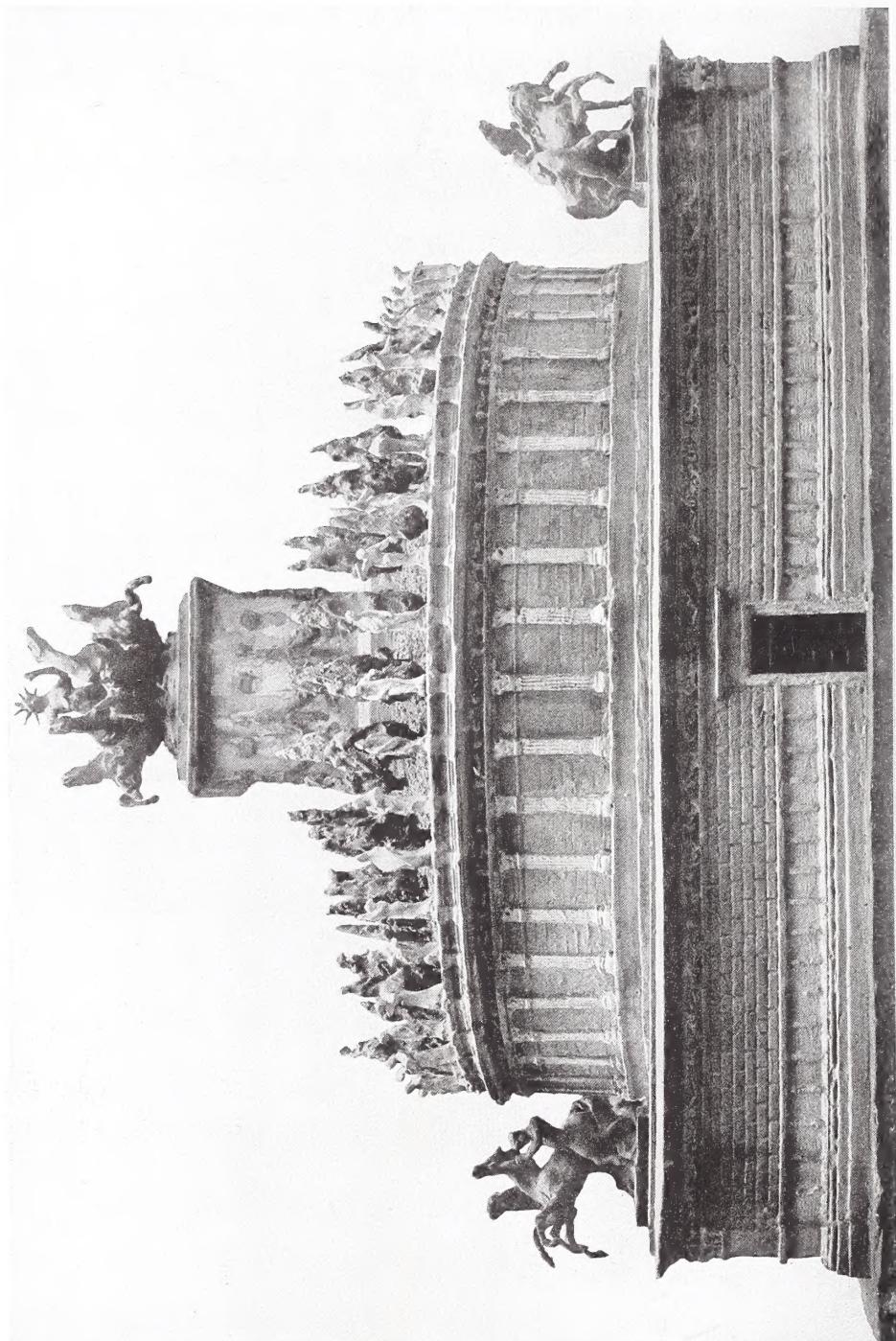
ART

HANDICRAFT



TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

-EMERSON



Hadrian's Tomb Restored, now known as the Castle of St. Angelo

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME IV

OCTOBER–NOVEMBER, 1916

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WHEN HADRIAN RULED THE WORLD

JOHN CANDEE DEAN

THE system of "adoptive emperors," in operation at the end of the first century, resulted in bringing into power a succession of Roman rulers distinguished by their great ability. Instead of being elected by the authority of the Senate, the ruling emperor adopted his own successor, by choosing, from among his friends, the one who appeared to be most capable of managing the affairs of the empire. In adopting Trajan, as his son and successor, Nerva became the head of a line of noble rulers whose reigns were the happiest in all Roman history.

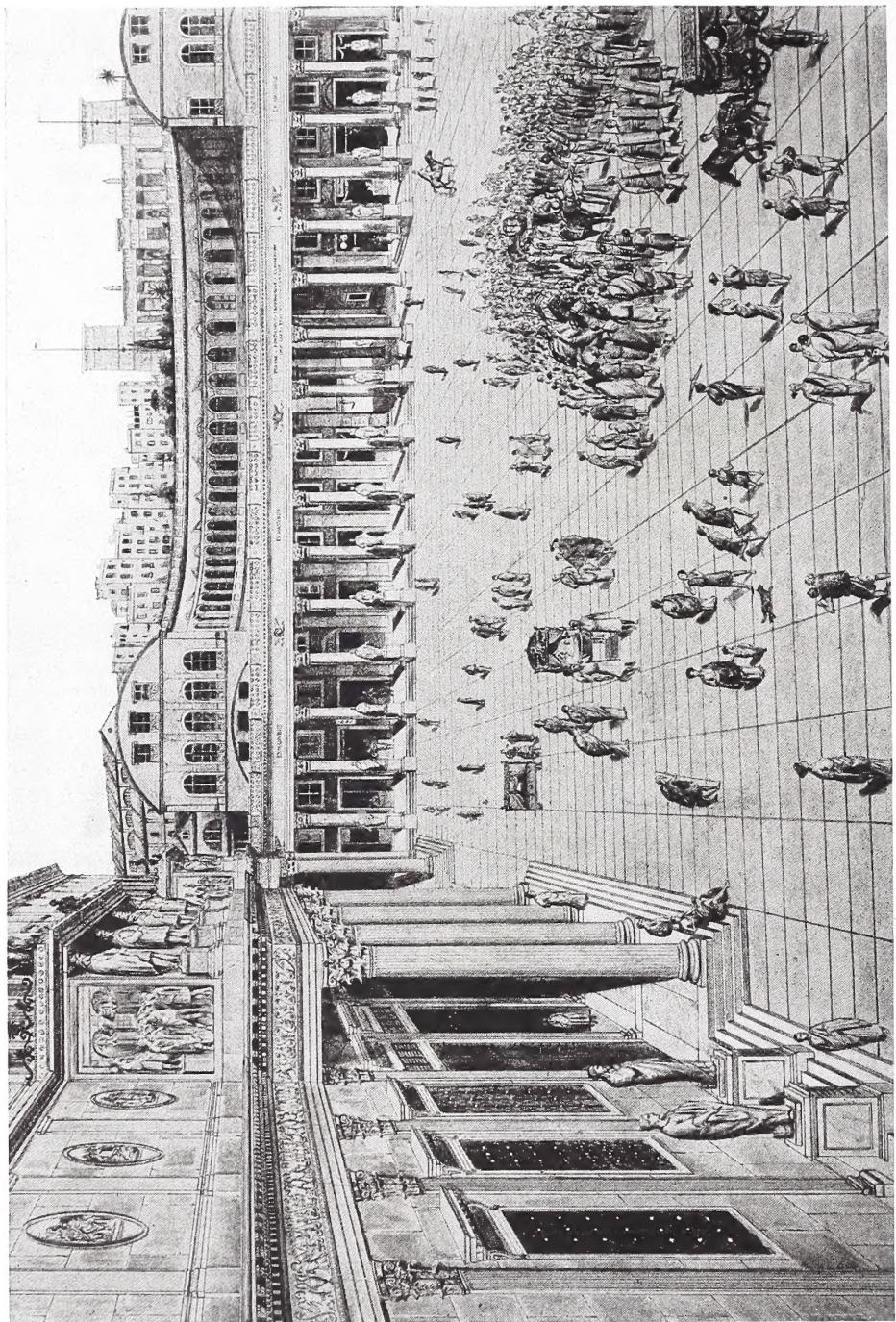
While Hadrian was in command of the Roman army, and acting governor of Syria, he received from the Emperor Trajan the letter of his adoption, as son and successor, and six days later the news of the emperor's death was brought to him.

Trajan possessed the ambition of an Alexander. After conquering Dacia he pursued his conquests in Asia, to the

shores of Persia, and was the first and last Roman general to navigate the Persian Gulf. His health failed in the midst of his oriental campaign, and he died in Sicily on his way to Rome.

When Hadrian became emperor, in the year 117, he was a man of mature experience, perhaps the most accomplished of Roman emperors; possessing the diverse talents of soldier, statesman, artist, and scholar. He at once instituted a policy which offered the fair prospects of universal peace. He proposed to maintain the dignity of the empire without attempting to expand it, but realized that to preserve peace he must constantly prepare for war. He at once decided to abandon the conquests of countries beyond the Euphrates, and to make that river the limit of the eastern boundary of the empire.

Under the republic, the provinces had no voice in the affairs of the government at Rome. It was strictly a mu-



The Forum of Trajan Restored

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nicipal state, and not a territorial state. The collapse of the republic was inevitable, because a government with a king, or emperor, was the only practicable system of ruling the vast territory that had gradually been consolidated under the rule of the republican municipal state. That is, the extension of republican representative institutions could not be applied to an empire world-wide in extent.

The change to an empire was of great advantage to the provincials. They were, for the first time, given power. Greeks and others from various parts of the empire sat in the Senate; many were of low birth, some even had the stain of servile origin. Trajan and Hadrian themselves were of provincial blood. In the days of the republic the use of arms was reserved for the native Romans, and for those only, who had property to defend; the poorest soldier had to possess at least \$1,000. Under the empire, property qualifications were annulled, a preference was given to men from the north, and the meanest and most profligate were permitted to enter the army. Promotion was open to provincials. Even liberated slaves might attain to the highest favors that the Emperor could bestow, and he endeavored to divide government employment among the various races of the empire.

The empire, at that time, was about 2,000 miles in breadth, from Hadrian's Wall in Great Britain to Mount Atlas in Africa, and about 3,000 miles in length, from the Atlantic Ocean to the Euphrates. It embraced every country bordering on the Mediterranean and all Europe west of the Rhine, and south of the Danube, also Dacia which was north of the Danube. It included all that part of Asia south of the Euxine Sea and west of the Euphrates. Gibbon

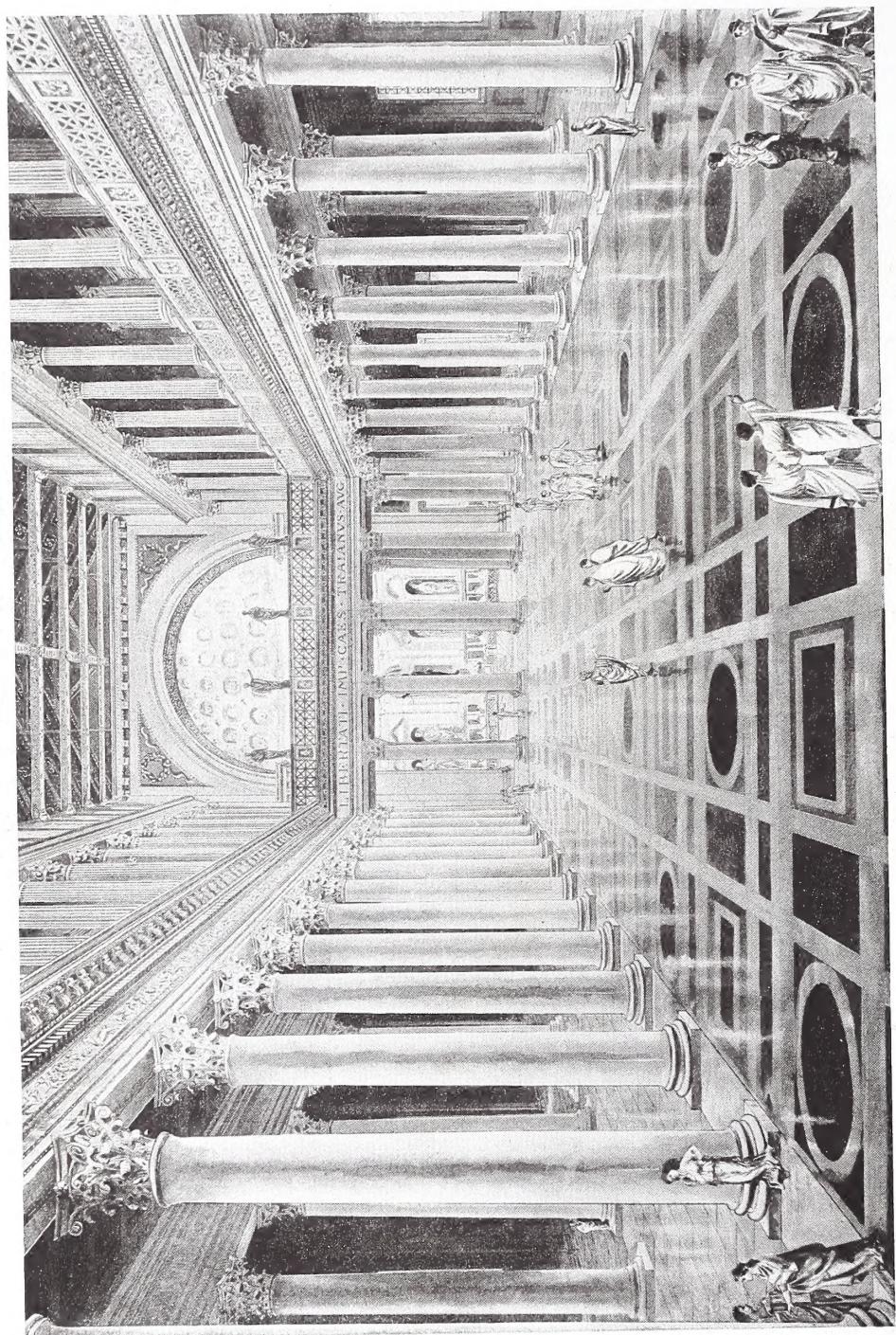
estimates the population at 120 millions.

Instead of settling down in easy luxury to rule the empire from its capital, Hadrian spent nearly ten years visiting the Roman provinces. His first journey was begun in the year 121 and consumed five years. He traversed Gaul, visited the Rhine provinces, crossed to Great Britain, returned to Gaul, visited Spain, Mauretania, Egypt, Asia Minor, Greece, Sicily, and returned to Rome. He began his second journey in 128. In Athens he completed and dedicated many noble buildings, which he began on his first journey. The largest was the great temple of Olympian Zeus.

Hadrian attempted to restore Athens to its ancient splendor. His munificence was the most lavish of any Roman emperor. His Arch, or Gate, at Athens marked the boundary between the old city and the new. This suburb contained beautiful villas, baths, gardens, and was enclosed by a wall.

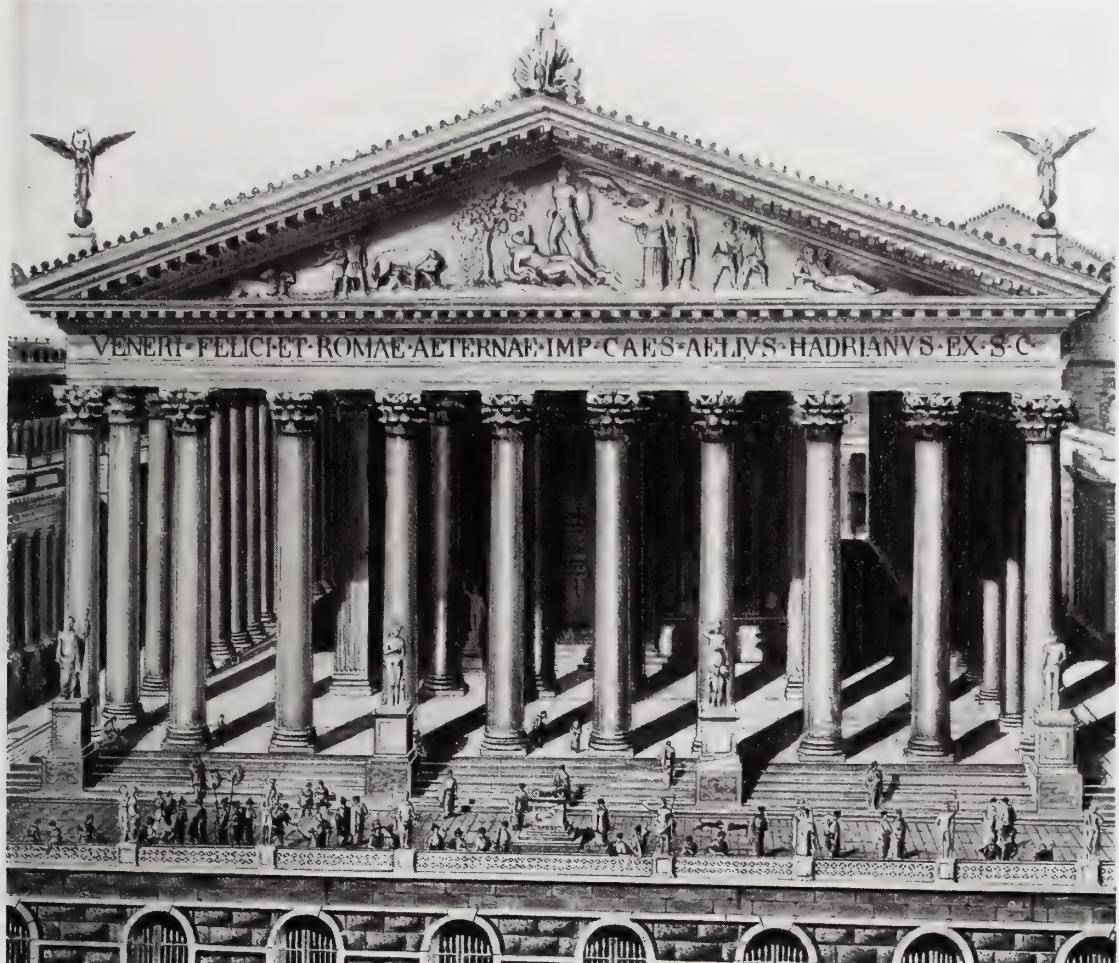
The aqueduct of Hadrian was not finished in his time, but was completed by Antoninus Pius. Fifty years ago it was repaired, and is now still used to supply water. The new library was immense and as sumptuous as those at Rome. A portion of the western front still stands as well as a portion of the richly sculptured stoa. This splendid structure contained a court surrounded by 100 columns. The gymnasium, it is said, also had a similar court with 100 columns. Other buildings were the temples of Hera and Zeus, a Pantheon, a Panhellenion, and a large quadrangular building whose foundations were uncovered by the British School.

In Thrace he rebuilt Adrianople and passing to Syria rebuilt Jerusalem under the new name of *Ælia Capitolina*. In Syria he suppressed the revolt of the Jews and in the year 132 returned to Rome.



Interior of the Basilica Ulpia in the Forum of Trajan, restored

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The Temple of Venus and Rome, built by Hadrian, restored

Trajan and Hadrian were the restorers of courage and zeal to the Roman army. Hadrian was the greatest disciplinarian after Augustus, and yet he was loved by his soldiers, because he was always willing to share their hardships. He marched with them on foot, bareheaded in the rain, in the coldest weather, thus teaching them how to support fatigue. He took his meals with them, living on bread, bacon, cheese, and sour wine. His legions were encamped along the frontier of the barbarians, and on the banks of large rivers. They were thus kept from

the enervating and immoral influence of life within the walls of fortified cities, and they were constantly disciplined and drilled. The imperial army at this time, on a peace footing, consisted of 375,000 men.

The ceaseless labors of Hadrian were directed mainly to the careful husbanding of Rome's strength. There was already incipient evidence of a decline, shown by a slight depopulation of central Italy. Hadrian understood the science of government, and devoted his talents to the interests of the state. Revenues and expenditures were accu-



Hadrian's Tomb, now called the Castle of St. Angelo. Here also were entombed the seven emperors from Antoninus Pius to Caracalla. The bridge was built by Hadrian, and is still one of the most traveled bridges of the Tiber

rately estimated and financial stability established. In place of farming out taxes to dishonest collectors, a direct system of collection was instituted, resulting in great savings to the state. Money was loaned to land owners at moderate rates of interest, on the security of the land. Slaves were required to be treated humanely, and no slave could be put to death until he had been found guilty in a court of justice. Hadrian ordered Salvius Julianus to draw up the *edictum perpetuum* which Justinian afterward used, to a large extent, as a basis for his *Corpus Juris*.

The Rome of Julius Cæsar and Cicero, from a monumental and architectural aspect, possessed some interest, but the splendid temples, arches, stadia, forums, baths, and palaces, whose ruins now excite the wonder of the traveler, did not exist in the days of Marius. They were the product of the first two centuries of the empire. Proof of the combustible construction of the older city of Rome is found in the records of great conflagrations that occurred. Few great cities have suffered more from fires. Under Nero, ten of the fourteen districts were destroyed. Another ex-

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Temple of Neptune, built by Hadrian, now transformed by modern walls into
the Exchange of Rome

tensive fire raged during the reign of Titus. The reconstruction of the city in marble, which began in the reign of Augustus, was continued by the various emperors, but the public buildings of Hadrian, in magnificence and extent, surpassed them all.

For many centuries, legends, in which the Romans retained but little belief, were religiously transmitted to their children. On the Capitoline, the wolves still howl, and the sympathetic tourist is still shown the Lupercal cave on the side of the Palatine where the twin sons

of Mars were suckled. The identical bronze wolf that was placed in this cave 300 years before Christ now reposes in the museum of the Capitol. Around the Capitoline Hill of tufa rock all Roman history centers. It was the first sanctuary of Roman religion and the last citadel of defense. Its narrow summit has from early times been crowned with temples, statues, columns, altars, and porticos. Here the Senate always held its first meeting of the year. On its north slope, Italy is now completing its immense national monument, of purest

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Trajan, the bust in the Capitoline Museum, Rome

classical design, which for noble effect and artistic beauty is unequaled among modern structures of its kind.

The imperial government saw its best form under Hadrian. By many of his predecessors, the Roman world had been exploited in the interests of those in power; now the finances were managed by skilled administrators, and the ablest provincials were permitted to assist in the upbuilding of the empire. In spite of the pomp of imperialism, the tendency of the times was toward a higher humanity and the problems of life were viewed more seriously not only by the patricians, but by the common people.

Hadrian won fame as a general before

he was made emperor. By constantly maintaining a large, well-disciplined army, and by adopting a policy of non-expansion, he secured peace and prosperity during his reign. He surrounded himself with learned men, poets, scholars, architects, artists, and the philosophers of his period. The resources of the empire were expended in restoring old cities and building new ones. Hadrian had a passion for magnificent building combined with excellent artistic taste. His work, however, was not confined to æsthetic construction; he built aqueducts, walls, fortifications, new streets, and was a greater builder of roads than Julius Cæsar himself.

In the summer of 1910 while at Carlisle near the west coast of England, the writer crossed the river Eden to see some stones of the ancient wall of Hadrian. This wall was built, east and west, across England from Tyne to the Solway, under the personal direction of Hadrian, for marking the northern limits of the empire and to hold back the wild Scots and Picts of the north. It was seventy miles long and six miles south of the present Scottish border. In A.D. 122, Hadrian crossed the ocean to visit Britain, taking with him the Sixth Legion of the Roman army. He was on his first journey visiting his provinces, in which he marked by posts or ramparts the limits of Roman territory, thus announcing that the era of conquest was ended. On the high moors, the wall of Hadrian can still be traced as it climbs from hill to hill, and the experienced eye can still discern the ruins of Roman forts to which the wall was joined. Parallel with the wall was a military road, which connected with several north and south roads, thus making every part of the wall accessible.

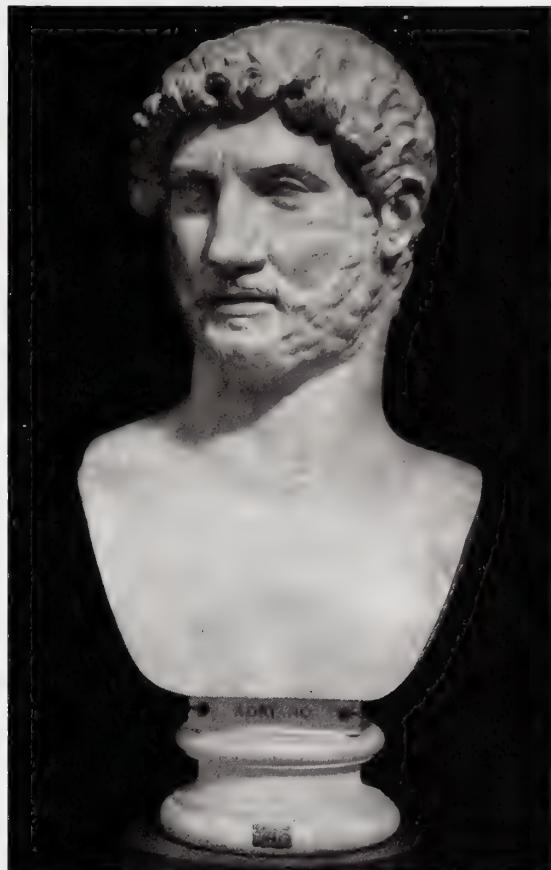
The system of public highways that

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joined Rome with all the provinces was remarkable. Roads ran from all important parts of the frontier, connecting with other roads in Italy and finally terminating at the foot of the Capitoline Hill. Hence the saying, "All roads lead to Rome." It has been estimated that the distance traced by the chain of roads that lead from Hadrian's Wall in England to the walls of Jerusalem, would measure about 4,000 miles. The principal purpose of their construction was to facilitate the movement of the legions, and no country was considered annexed until united by this system of highways.

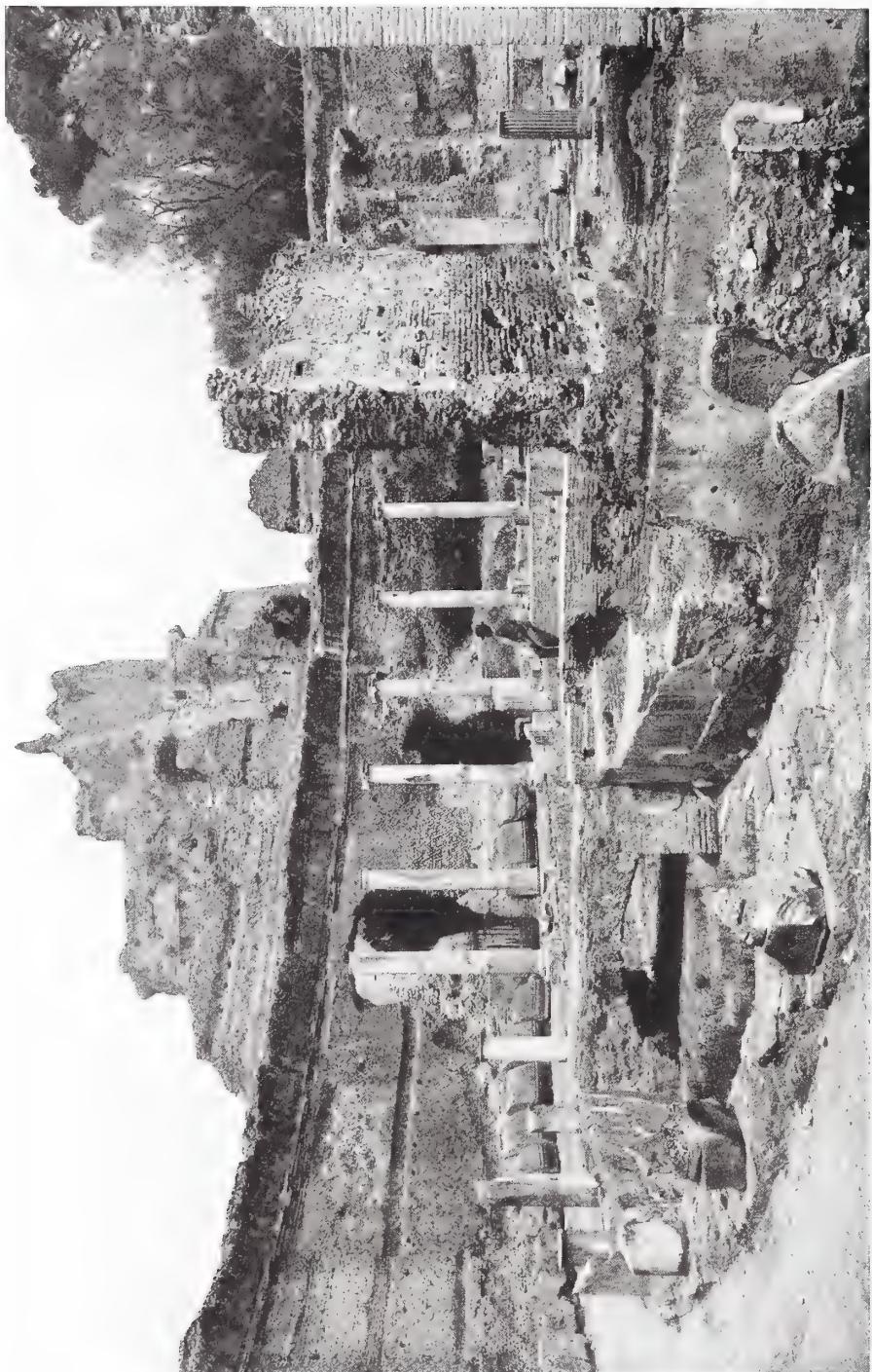
The ruins of Hadrian's Villa are near Tivoli, about twenty miles from Rome. The buildings which constituted the so-called Villa were the most magnificent architectural creations of all Roman times. Hadrian was called the "Greekling," because from childhood he had been deeply interested in Greek literature, philosophy, and art, and his influence brought on a renaissance of Greek art which persisted long after his reign. His designer was the famous architect Apollodorus of Damascus, who had designed the Forum and Column of Trajan in Rome.

During nearly ten years that Hadrian had spent in the provinces, restoring and rebuilding their cities, he had studied the arts of all nations, especially those of Greece. The buildings of his villa were in imitation of those structures that interested him most, during his journeys through his empire. The group of buildings included a palace, temple, stadium, baths, Greek and Roman theaters, a basilica, academies, libraries, an odeum, and many other structures, all adorned with the art of the world's greatest builders. There were statues, columns, fountains, and gardens with every embellishment that



Hadrian. Bust in the Capitoline Museum, Rome, from Hadrian's Villa, near Tivoli. The Roman sculptors of Hadrian's time excelled the Greeks in portraiture

the artistic fancy of the emperor could suggest. Later the palace served as a prison for Zenobia, Queen of Palmyra. The ruins are scattered over an area of 170 acres. The theater alone was 700 feet long by 200 feet wide. One is astonished by the destructive energy of the Goths, when he sees the ruins of buildings with walls 8 to 12 feet thick leveled to the ground. Modern excavations of the ruins have resulted in bringing forth the chief art treasures that now enrich the Italian museums, and Hadrian brought from Athens many works of the Greek sculptors. Greece had not then been despoiled of its works



Ruins of Hadrian's Villa, near Tivoli

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of art, and was, from coast to coast, a museum of the arts of all ages.

The Pantheon of Hadrian, at Rome, is the finest and best preserved of all the remaining ancient Roman buildings. Its walls and vaulting are still in perfect condition. At one time it was supposed to be the Pantheon of Agrippa, son-in-law of Augustus, but his building was rectangular in form, and was destroyed in the great fire that raged in the reign of Titus. The exterior of Hadrian's Pantheon has been stripped of its statuary, ornaments, and of the beautiful gilt bronze tiling that once covered its dome. The ceiling of the portico, which was of cast bronze, found its way to the melting pot ages ago. For eighteen centuries its dome has been, and still is, the largest masonry dome in the world. The magnificent interior of the Pantheon is lined with a great variety of rich ornamental marbles, and is divided into two orders by an entablature which is supported by beautiful marble Corinthian columns. There are seven large niches, which once contained statues of the gods. The great dome is of Roman concrete, in a single solid mass, like a shell, and is self-supporting. All light comes from a circular opening in the dome. The only remnant of gilt bronze that once covered the dome is a giant ring of enriched moulding that lines this opening. The dome or round roof of Hadrian's time served the purpose of our modern steel beams and latticed steel roof girders. The development, and skilful construction of domes, and of arched roofs by the Romans, enabled them to build on a scale of daring and magnificence scarcely surpassed in our own age of steel.

One of the most conspicuous ancient buildings of modern Rome is the Tomb of Hadrian on the right bank of the

Tiber. In this vast and sumptuous mausoleum were interred the ashes of all the emperors, from Hadrian to Caracalla. It is cylindrical in form, 210 feet in diameter, resting on an immense square base. The walls are cyclopean in thickness, and were faced with Parian marble. The upper order of the exterior wall was finished with a colonnade surrounding the immense tower, and above were rows of statues, and towering over the center was a colossal figure of Apollo driving his quadriga. The interior is still quite well preserved. The sepulchre is a large square room with a niche. The fine sculptured colossal head of Hadrian, in Pentelic marble, in the Gallery of the Vatican, which was found buried in the rubbish of the interior of the tomb, is probably from the bust that stood in this niche.

Dark chambers with thick walls are shown where Benvenuto Cellini, Beatrice Cenci, and other famous persons were imprisoned. From the terrace on top, an especially fine view of the Vatican is obtained. In 531, when the Goths besieged Rome, the tomb was, for the first time, used as a fortress. During that famous siege, the splendid statues, executed by Praxiteles, Lysippus, and other Greek sculptors, were torn from their pedestals and hurled down onto the heads of the barbarians. When the ditch around the tomb was cleaned in the seventeenth century, some of these masterpieces were recovered, among them, the great Sleeping Faun, now in the Barberini Palace, and the Dancing Faun in the Uffizi Gallery, at Florence. In the Garden of Pigna, at the Vatican, are two magnificent marble peacocks which stood on either side of the entrance to the tomb; between them is a gigantic marble figure of a fir cone eleven feet high, from the top of Hadrian's tomb, which Dante



The Colosseum

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compared to Nimrod's head, seen by him through the mist of his vision of hell. Boniface IV gave the mausoleum the name of Saint Angelo, and since the tenth century it has been the citadel of the Vatican. There is still a passage connecting it with the Vatican, and during the sacking of Rome in the sixteenth century Pope Clement VII made Saint Angelo his refuge. The storms of many battles burst over it with such fearful horror that the Tiber flowed at its base a river of crimson. It was never captured by the enemy. More than a thousand years ago the ashes of Hadrian were found and scattered to the winds.

The finest remaining façade of a Roman temple is that of Neptune, one square south of the Piazza Colonna, fronting a narrow street, not often traversed by tourists. There are still eleven white marble columns in position. They are of the Corinthian order, with beautiful capitals, and with a rich, lofty entablature. This temple was built by Hadrian, and was 330 feet square, of the peripteral style, that is, the row of outer columns stood out from the walls of the interior cella. Modern walls have been built back of the columns, and the building is occupied by the exchange; by viewing the columns in perspective, so that they shut out the modern walls back of them, one can obtain a view of the façade as it was, when built.

Hadrian built the Temple of Venus and Rome, the largest of the Roman temples. It was really two temples joined together. One was turned toward the Forum, the other toward the Colosseum, forming a magnificent, highly decorated mass in the Corinthian order. Pope Honorius I tore off the bronze-gilded tiles from the roof to cover the Basilica of St. Peter's, and they were



Antinous. This beautiful youth was page and favorite of Hadrian. The statue was found in the ruins of Hadrian's Villa, and is now in the Capitoline Museum

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stolen by the Saracens when they sacked the city in 846. Only a few fragments now remain of this great temple. For centuries it was used as a stone quarry, and lime-kilns were built on the spot for burning the marble fragments. Hadrian drew the design, and Apollodorus of Damascus so offended the emperor, by severe criticism of its architecture, that he was banished, and finally put to death.

It is a common idea that Greek and Roman temples were the meeting places of the people for public worship. As a matter of fact, they were the dwelling houses of the gods to whom they were dedicated, and were generally open only to priests. Frequently the altar stood outside of the door, but people never assembled in the temple for worship. There is, also, an erroneous idea regarding the forums. They are quite generally supposed to be great legislative halls or buildings where judicial trials were held. Roman forums were rectangular open spaces, principally used for market places of the city. The central part was open to the sky, but usually surrounded by two rows of columns that were covered. The halls of justice and other public buildings often fronted on them, but there were many forums used exclusively for market purposes. There were covered bazaars, that served the purpose of our modern department stores. Here the merchants displayed their wares, and the money changers exchanged the curious coins from various colonies and dependencies. Near by were markets to supply vegetables, meats, fish, and various articles for the Roman table.

The Forum of Trajan was the last and most magnificent of all the forums. The main entrance was through the beautiful triumphal arch that was demolished by Constantine. The column

of Trajan is at the end of the ruins of this forum, and between the ruins of the Greek and Roman libraries. This noble enduring shaft still stands in its ancient beauty, with its carved panorama of 2,500 figures, ascending in a spiral, representing the victories of Trajan. It is not only a triumphal column, but it is also the tomb of Trajan, for under it, in an urn of gold, the ashes of the great emperor were entombed. The temple and column of Trajan were designed by Apollodorus, but the temple was unfinished when Trajan died, and Hadrian completed it, and gave to it a roof of cast bronze-gilded tiles, with which he appears to have covered all his buildings. These golden roofs in the marble city must have produced an effect of great splendor. While bronze was the most enduring material that could be selected for roofs, its great value proved in the end a source of destruction to the buildings that it was intended to preserve. The gilt bronze tiles on the dome of the Pantheon were stolen by Constans II in the year 663, and shipped to Constantinople. On their way they were captured by the Saracens, and when Rome was sacked by the Saracens in 846, the remaining bronze roofs were stripped off and shipped away to be melted up. The bronze tiles in the portico of the Pantheon, weighing 450,000 pounds, were taken by Pope Urban VII, and cast into cannon for the Castle St. Angelo.

Nothing indicates more conclusively the immense population of Rome in the second century than the extent and number of its places of amusement. Besides the Circus Maximus and the Colosseum, there were along the Campus Martius the theater of Pompey, the Odeum, and the Stadium. At the theater of Marcellus tragedy and comedy were played. The Odeum was more

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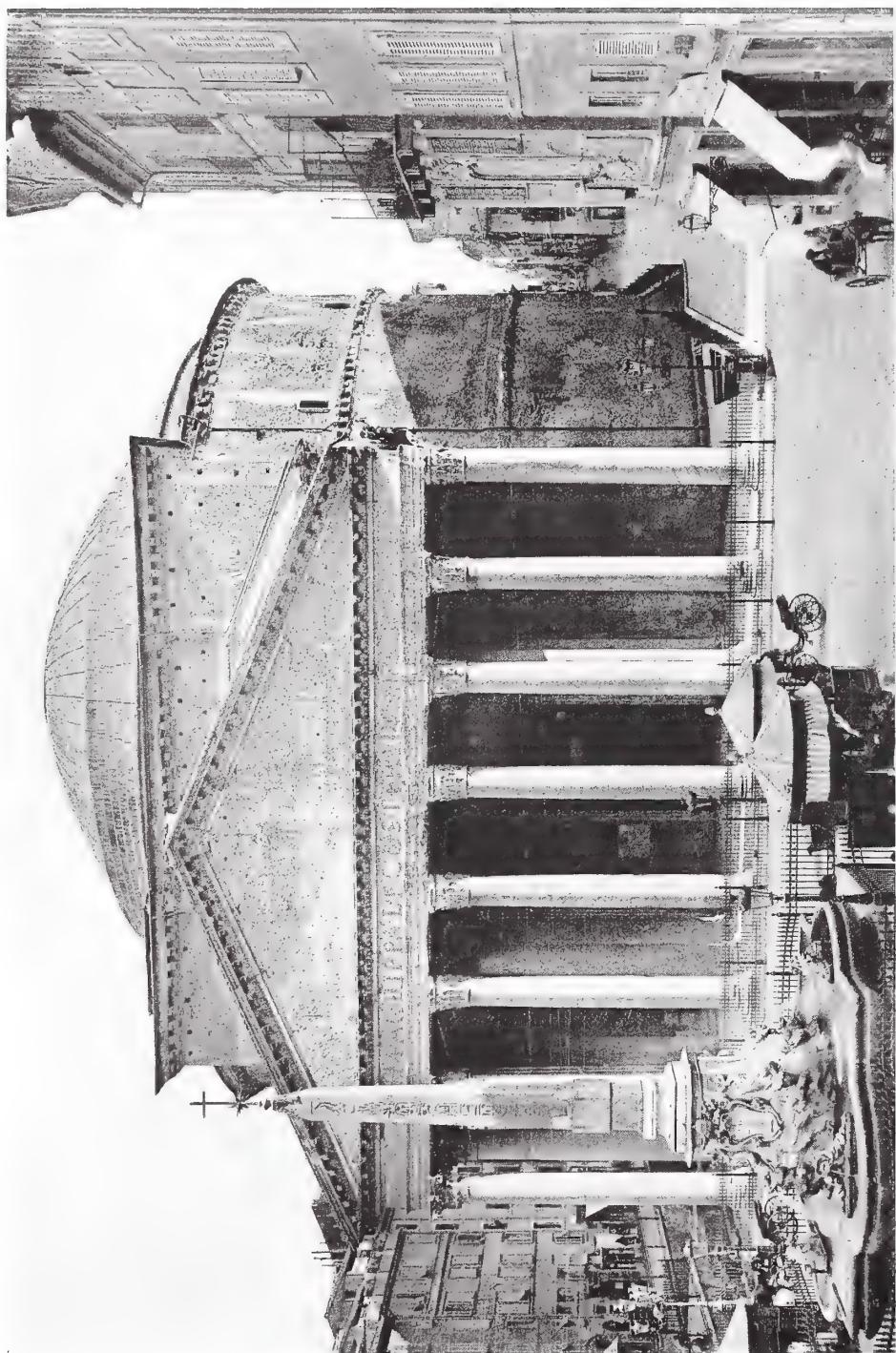
for the cultured class, where tragedy was more frequently read than acted to the select public. What is now the Piazza Navona was then the great Circus and Stadium of Domitian where foot races and athletic exhibitions were held. There were other stadia and theaters.

The Roman emperors studied every effectual means of attaining popularity. The entertainment of the masses was the first requisite to the retention of, and increment of, power. When Hadrian ruled the world the Colosseum was comparatively new. On the return of Trajan and Hadrian from the Dacian conquest there was a great exhibition at the Colosseum wherein 5,000 pairs of gladiators fought. The gladiators were brigands, incendiaries, slaves, or criminals condemned to death. Formerly slaves were sold as gladiators, but this was forbidden by Hadrian. Notwithstanding the low class to which they belonged, successful gladiators enjoyed great fame. We Anglo-Saxons can scarcely understand how highly cultured people could be so inhuman as to view with pleasure the horrors of the arena, where hundreds were slaughtered and the floor became so slippery with human blood that sand had to be spread over it to give footing to the gladiators. The vestal virgins were assigned seats in the polished marble podium of the Colosseum, which was the lowest gallery and nearest to the arena. The seats of the emperor, senators, and magistrates were also in the podium.

No moralist of that time appears to have condemned this brutality. Even Cicero commended the gladiatorial games as the best object lesson against the fear of death and suffering that could be presented—and congratulated his friend Atticus on the good bargain



Column and Tomb of Trajan, in the Forum of Trajan at Rome



The Pantheon

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he had made in purchasing a band of gladiators. Gladiatorial combats were *not* the product of the imperial age; there were exhibitions, all through the period of the republic where "men were butchered to make a Roman holiday." Gladiators were trained and lodged in barracks, and it is said that 10,000 of them fought in one series of exhibitions.

It is to the credit of the Roman people that far greater numbers preferred to see the races at the Circus Maximus rather than the brutal exhibitions at the Colosseum. The Circus Maximus was the race-course of Rome and was the only public place of entertainment where men and women sat together. Its history goes back to the very beginning of the Eternal City. This was the place where Romulus held the games that preceded the carrying off of the Sabine woman. The circus was not circular, but was long and narrow. The course was straight except at the ends where sharp turns were made. The starting course was separated from the return course by a broad, straight wall called the *Spina*. At each end of the *Spina* was an Egyptian obelisk, around which the chariots made their return. These obelisks are still preserved; one stands in the Piazza Popolo and the other in the Piazza Lateran. While the Colosseum would accommodate 50,000 spectators, the Circus Maximus, after its enlargement by Trajan, would seat 300,000. During the chariot races, large parts of the city were deserted. With such vast resources for entertainment, Rome could not have had a population of less than 2,000,000.

Under Augustus, Roman literature reached its highest development, and under Hadrian Roman art attained its best form. The artists of Hadrian's period were inspired by the earlier Greek masters, and there was a social change

arising from the fusion of Roman ideas with Greek culture. The Athenaeum, the famous university of Rome, built on the summit of the Capitoline, was founded by Hadrian. In the Vatican many works of art from Hadrian's Villa may be seen; among them, statues of Comedy and Tragedy, Antinous, Bacchus, colossal head of Hadrian, Egyptian figures, etc. Built into the Hall of Muses are sixteen beautiful columns of colored marble, and in the center of the hall is a rosso antique basin of immense size, all from the Villa. At the Capitoline Museum are two centaurs, also the notable statue of Antinous, Satyr with Grapes, Flora, Young Boy, busts of Hadrian, etc., all from the ruins of the Villa.

The public baths of Rome were centers of intellectual life, of fine arts, and of hygiene. The baths of Agrippa, Nero, Titus, and Trajan were immense in size, magnificently constructed and beautifully equipped. The walls were incrusted with Egyptian syenite, precious green Numidian marbles, and decorated with pictorial mosaics. Water flowed from the silver heads of lions. Seneca said, "Such a pitch of luxury have we reached, that we are dissatisfied if we do not tread on gems in our baths." The columned halls were decorated with statuary brought from Greece, the works of Phidias, Polyclitus, and others. A few of these precious works have been recovered from the ruins; among them the famous group of Laocoön, from the Baths of Titus. The splendid group at Naples called the Farnese Bull, and the great Farnese Hercules, are from the Baths of Caracalla.

It is said that the early Christians destroyed more ancient buildings and works of art than did the barbarians. Christian officers closed the temples, seized and destroyed the instruments

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and objects of idolatry, expelled the priests, and confiscated the property for the benefit of the emperor and the church. Splendid examples of Grecian architecture were leveled, their columns and other materials taken for the erection of Christian churches. The most exquisite statues and other works of art in metals were melted down. The statue of Trajan was hurled from its column and a poor figure of St. Peter substituted by Pope Sixtus V. The splendid Arch of Trajan, built in Hadrian's time, was destroyed to supply materials for the arch of the first Christian emperor, Constantine, who probably rebuilt an arch of Domitian. The age of Constantine was an artistically degraded period. Not only were many of the beautifully carved reliefs on the Arch of Constantine filched from that of Trajan, but, according to Professor Frothingham, the arch itself goes back to the time of Domitian, and many of the reliefs belong to Hadrianic art.

Some buildings and other objects have been preserved to Rome because they were protected by religious sentiment. The Pantheon, the best architectural monument of ancient Rome, owes its preservation to the fact that it was at an early date transformed into a Christian church. The Tomb of Hadrian has escaped destruction, because it was converted into a citadel of the Vatican and later into a church. The columns of Marcus Aurelius and Trajan still stand, because statues of saints were mounted on their summits. The splendid equestrian statue of Marcus Aurelius on the Capitoline is the only bronze equestrian statue that has

escaped the melting furnace. For centuries it stood in safety near the church of the Lateran, because it was ignorantly supposed to be the statue of Constantine; but in the sixteenth century it was conclusively shown to be that of Marcus Aurelius, and it was then moved to its present position.

In the Hadrianic Age peace and prosperity prevailed; distinction and beauty were exalted. Historic experience teaches us that it makes little difference what form of government is established, provided the power is kept in the hands of highly intelligent, patriotic rulers. Hadrian was a master of both Latin and Greek, and possessed great facility as a writer of prose and poetry. Although he severely criticised musicians, tragic and comic actors, rhetoricians, grammarians, and authors, he enriched those who taught. He lived familiarly with poets, artists, and philosophers, but was especially fond of Favorinus, the celebrated rhetorician and sophist. Arrius Antoninus, afterward known as the Pius, and Marcus Aurelius were both nominated by Hadrian for emperors, one a man of fifty, the other a youth of seventeen, at the time that they were named. The condition was imposed on Arrius Antoninus that when he became emperor, he must adopt Marcus Aurelius as his successor. After Marcus Aurelius came the monster Commodus, the first Roman emperor without culture. The rapid decline of the empire continued until the Middle Ages, when Rome became a mere ruin with no more than 20,000 inhabitants.

*University Club
Indianapolis, Ind.*

ITALY, THE COUNTRY OF ART AFTER ONE YEAR OF WAR

RAFFAELLO GIOLLI

WHEN Italy, the country of art, entered into the great European conflict, the allied nations, greatly as they valued her aid in the defense of the rights of humanity and civilization, as well as all foreigners who know and love the country for its beauty, trembled at the thought of what Italy's glorious monuments, her pinnacles, and glittering cupolas would probably have to suffer, even though she should be victorious.

It did not seem possible that a single bomb could fall on Venice, Verona, Ancona, Rimini, Treviso, and Udine without demolishing sacred stones, without destroying forever some rare object of beauty. Instead of this, one year of war has already passed, and, all things considered, what Italy has actually lost is of less importance than the new glory which she has won.

Not that Italy's enemies, the destroyers of Ypres, of Arras, of Louvain, the despoilers of Rheims, and other cities of France and Belgium, have had any respect for Italian monuments and churches. Again and again they have dropped their incendiary bombs and explosives on Venice, Verona, and numerous other towns. They did not come with the object of destroying military works, since they were always obliged by the Italian anti-aircraft guns to fly at such a great height as to render their aim ineffectual, so their bomb dropping really was a question of mere chance. They dropped their bombs without accurate aim, always on the bare chance of hitting and destroying something,

no matter what. However, San Marco and the tombs of the Scaligeri are still intact! Chance appears to be with Italy too.

There is no *calle* in Venice which is without its palace and its ancient building of harmonious lines; there is no *piazzetta* without its fine old church; yet the daily attempts during the past year only succeeded on a single occasion.

It would seem that Chance, that a Divine Providence, made all those bombs fall into the canals. The one occasion when it was otherwise was when a bomb fell on the splendid church of Longhena, the Santa Maria degli Scalzi, ruining Tiepolo's fresco, the greatest and most magnificent fresco of this master in all Italy. It would almost seem as though Chance wished to show how Italy would have wept, had the gods been opposed to her war and if Holy Justice had not protected her instead.

The undefended towns of the Lombard plain as far as Brescia and Milan have, after half a century, again seen Austrian fury return, by aerial paths, in order to wreck its mad vengeance, and they have smiled in their quiet consciences.

At Milan there were some who wished to shroud in field-grey the golden Madonna which surmounts the highest pinnacle of the cathedral, making known far and wide the position of the town; but Milan did not wish it. So, at present, while Milan is nightly illuminated by blue light, and everything which might have aided the enemy's



St. Mark's, Venice

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The Church of St. Apollinare Nuovo, Ravenna, after the aerial bombardment of February 12, 1916

nocturnal raids has been obscured, the Madonna, on her high pedestal, remains exposed in all her golden splendor. If the Zeppelins should come and the town be illuminated by the glare of searchlights, on the highest spire of the cathedral will still be seen an emblem of firm trust, the shining golden Madonna! What a splendid incoherence of the popular mind!

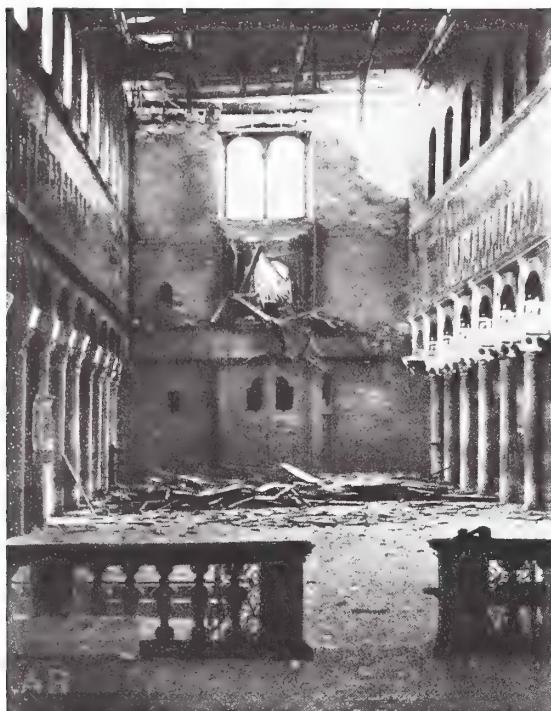
On the other hand, everything has been done in Italy that could be done for the protection of her monuments. At Venice they have removed to a place of safety the Horses of San Marco. They have closed the arcades of the Ducal Palace in order to strengthen them with masonry and thus better withstand the shock of bombardment. They have closed the museums, and pictures and priceless art works have been removed to other cities where they will be safe. From all the academies

and private art collections exposed to the danger of Austrian aerial bombs, precious art works have been removed, packed in cases, and hidden in subterranean rooms or transported to distant cities far from the effects of the enemy's operations. And priceless stained glass has been removed from the windows of churches and cathedrals in various places.

Monuments which were not removable have been protected in other ways, not only in Venice but elsewhere. For instance, at Bologna, the giant of the beautiful Giambologna fountain, the Neptune, has been enclosed in a huge indestructible case, and the superb *basso-rilievi* of Jacopo della Quercia on the door of San Petronio, have been well and thoroughly covered.

But this year of war has not been devoted entirely to war. After the hurried work of the most urgent defense

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Interior of the Church of St. Apollinare Nuovo, Ravenna, after the aerial bombardment of February 12, 1916

of the first few months, the artistic life has continued tranquilly as before. Having once packed the art works in boxes and put them in safe underground hiding-places, the conservators of the museums have not gone to sleep as they might have done; instead, they have not even closed their galleries to the public wherever it has been reasonably possible not to do so.

At Bologna, before you buy your entrance ticket to the gallery you are frankly told that Raphael's "Saint Cecilia" and the works of Francia are not to be seen. But, if you enter, you see at once that the directors of the gallery have done all that is possible in order to exhibit other new and interesting things. At the present time, in some new rooms which have been opened, the new director, Count Malaguzzi Valeri has installed a rotative

exhibit of the entire collection of prints and drawings of the Pinacoteca; this is one of the finest though less-known collections in Italy; and for its better care a special room will shortly be assigned to it where it will be possible to examine the works under conditions similar to those existing at the Uffizi Gallery in Florence and at the Gallery of Ancient Art at the Palazzo Corsini, Rome.

Even in Milan, where they are careful to do nothing imprudent, there is talk at present of opening the municipal museums in the Sforza Castle, readmitting the public to the various halls; and not only this, but great surprises are being prepared for the complete re-opening after the war. Senator Luca Beltrami, the director, has been adding treasures to these municipal museums almost, it would seem, as though with a secret pleasure of showing Milan's resources; for a matter of fact, Milan has been enriched with more important works of art during this year of war than it has in several years of peace.

We reproduce here the most important newly acquired work of Hyacinthe Rigaud, representing the sculptor, François Girardon, in 1689, at the time when he was working at the monument of Cardinal Richelieu for the Church of the Sorbonne, and was about to make, for the Place Vendôme, the equestrian statue of Louis XIV.

We also reproduce a very modest work of the Lombard School of the *Quattrocento*, which is most interesting and curious if one looks at it carefully, because it is a rare example of the harmony of two quite different techniques, painting and embroidery; the first renders softly the flesh on a ground tissue, while the latter, by means of silk threads of various colors and small

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metallic ornaments, disks, spheres, and flowers, forms the hair, the garments, and the background.

There have also been numerous other works added in the last few months. Among these should be mentioned a fragment of predella by Ambrogio Da Fossano, called the "Borgognone," a Nativity of the Lombard School of the sixteenth century, attributed to Daniele Crespi, a precious Gothic monstrance which was formerly in Voghera, and many other things.

Also in the other museums of Milan new works have been added. For instance, in the Brera Museum there is now an important painting by Donato Mazzolini, "La Pietà," formerly in the Crespi Gallery; also in the Ambrosiana where, notwithstanding that it is obliged to remain closed, they are putting in order and cataloguing the collections of engravings and drawings which are among the most important in Italy, consisting as they do of

many thousands of treasures both rare and very little known.

All the galleries, both state and municipal, continue to enrich their collections; from those of the ceramics at Faenza, and landscape at Pallanza, to those of modern art and archaeology. But the work which has aroused the greatest interest in the last few weeks is the "Christ," herewith reproduced, which was presented to the Estense

Gallery of Modena by the Marquis Campori.

This work has aroused especial interest owing to its romantic discovery. The picture had been sold by its first proprietor for ten francs and Marquis Campori bought it for a hundred; he, in turn, has been offered several thousand for it. Interest in the picture has also been due to the fact that it is believed to be by Mantegna; a fact which, naturally, has increased its value intrinsically.

Corrado Ricci, Gustavo Frozzoni, Luigi Cavenaghi, Ludovico Pogliaghi, all authorities on art questions, have unanimously con-



Church of St. Peter, Perugia. Courtesy of D. Anderson, Rome

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St. Ercelano, by Perugino, Church of St. Peter, Perugia. Courtesy of D. Anderson, Rome

firmed it as a work of Mantegna, thus corroborating the judgment of the artist, Carlo Moroni, who was the first to discover this picture's importance among a lot sent to him by Marquis Campori to be cleaned and restored. The important gift of the picture, on the part of its owner, is a splendid and generous example which deserves often to be repeated, even if, instead of being by Mantegna this work should really be that of one of his pupils. . . .

Old museums and galleries are being put in order and are also increasing their treasures; new museums which are opening and preparing for future

inaugurations are disclosing unexpected "novelties." At Bologna they are completely overhauling the rich gallery of Pia Davide Bargellini in the Palace of the Giganti, and they are founding a new gallery near the Seven Churches of Saint Stefano which will be rich in Byzantine and primitive works; in the Archigymnasium they have instituted a municipal *topoiconografico* museum; at Tivoli, near the Gregorian mines, at the entrance to the Villa of the Singing Waters (Villa d'Este), a new municipal museum has been established which contains various interesting exhibits, from the primitive Senesian to the

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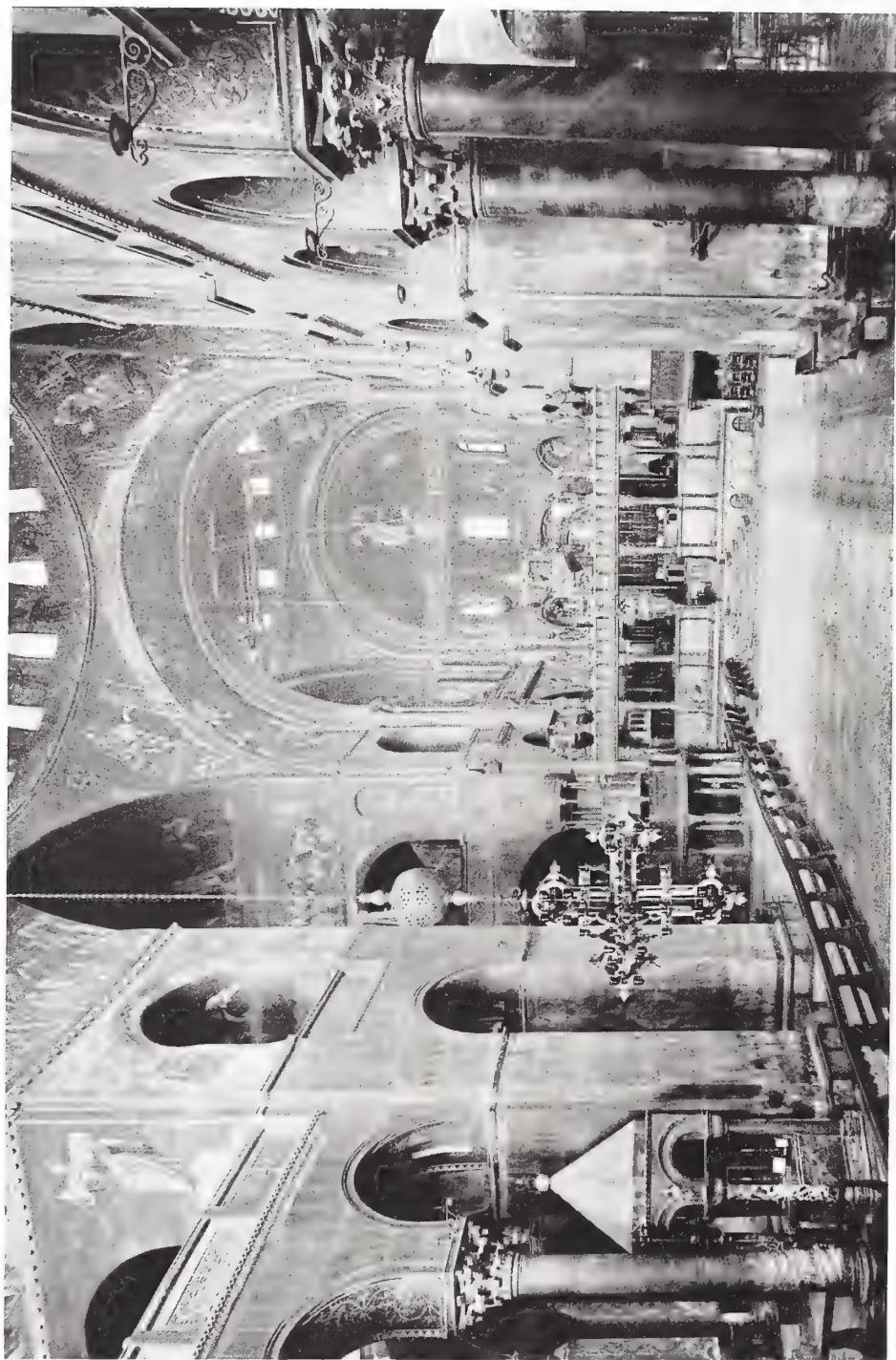
St. Costanzo, by Perugino, in the Church of St. Peter, Perugia. Courtesy of D. Anderson, Rome

works of the foreigners of the seventeenth century.

Even at Florence, where there are already so many galleries that it would seem impossible to create others, a new one has recently been founded. Herbert Percy Horne, an English writer and distinguished art collector who died at Florence in April, bequeathed to the Italian Government his *Quattrocento* palace in the Via dei Benci, together with all his art collection, including his library. When the Italian Government has formally accepted this magnificent bequest, the collection will be put in order under the surveillance of Comm. Giovanni Pozzi, the director of the

Royal Galleries of the Uffizi, and Count Carlo Gamba, and will be duly opened to the public.

The late Herbert Percy Horne was the intimate friend of Walter Pater and William Morris; he was a poet and an architect of great originality. Horne came to Italy in 1896 on behalf of an English publisher to prepare a popular monograph on Botticelli; he intended to remain for a few weeks, instead of which he stayed for ten years, during which time he continued to make researches and gather material for his work on Botticelli, which finally appeared in a magnificent volume in 1904. Because of his love for Italy, its beauty,



The Splendid Interior of St. Mark's

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its art, its history, he remained here almost his entire life. He left an immense quantity of manuscript notes and studies, the results of his researches of Italian archives covering a period of many years. Amongst his published works are his translations of the life of Michelangelo and of Leonardo's Life by Vasari.

The city of Florence owes to Herbert Percy Horne the complete restoration of the palace which he has bequeathed to the Government. He had such an acute feeling for harmony that he was unwilling to introduce into his palace electric installation of lights, bells, and modern heating and water pipes. He himself occupied a small room under the roof, access to which was through a wooden-beamed attic.

When eventually this beautiful palace is opened to the public, with its finely sculptured pillars, its loggie, its



Recently discovered "Christ," attributed to A. Mantegna, presented by Marquis Campori to the Gallery Estense of Modena: the most widely discussed Italian art work of the year

magnificent vaulted rooms, its window and doors so perfectly restored as to preserve even the style of the ancient nails, we shall see not only a marvelous re-evocation of our new splendid *Risorgimento* but a perfect resurrection of that ardent spirit which, with intense love, considered every stone and every line. More than the architect of the *Quattrocento*, the English collector will appear before our eyes, and we shall always be grateful to him not only for the sake of his palace but for his sincerity and intense love for art.

When, recently, there was a renewal of the polemics for the preservation at Bologna, of the artistic center of the town, from the palaces of King Enzio, of the Podestà, and of the Notaries to that of the Mercanzia; from the towers



Portrait of the Sculptor F. Girardon, painted by H. Rigaud, now in the Municipal Museum of the Sforza Castle at Milan



An original Greek statue of the fifth century B.C., representing a Niobid, discovered a few years ago and until recently in Milan, now in the National Museum in Rome



Madonna, Lombard School, Quattrocento. A rare combination of painting and embroidery, now in the Municipal Museum of the Sforza Castle at Milan

of the Arinella and of the Garisenda to San Petronio; when numerous projects of engineers endeavored to spoil this unique and marvelous re-evocation of the mediaeval life by their pseudo-modern disharmony, impatient voices protested against the discussion of such things in this time of war.

But it is not for the sake of ironic contrasts that we usually contribute to the work of preservation and restoration of ancient buildings whilst the war destroys them with such heedless rapidity. Each of the antique stones seems to us today still more alive and more like a symbol. Even in Venice they are



The Famous Giambologna "Neptune" Fountain at Bologna. One of Italy's priceless works of art, now carefully protected against injury through bombardment



The Giambologna "Neptune" Fountain at Bologna protected against aerial bombardment

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Child Jesus and St. John, by Raphael, Church of St. Peter, Perugia.
Courtesy of D. Anderson, Rome

not thinking only of defending the monuments from the attacks of the enemy, but they are continuing serenely the work of restoration, for example, the Chapel of the Victory of Lepanto;

and it must be because of mystic as well as augural sentiments that the good Venetians succeed in finding time even for this work.

At Cremona, from the mediæval pal-

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ace of Cittanova to the Fodri Palace, that rare example of the architecture and decoration of the late Renaissance; from the castle of Binasco to the ravelins of the Sforza Castle at Milan; at Bologna, from the Fava Palace to Santa Maria dei Servi; from Piacenza to Perugia; from Brescia to Palermo, it is always the same active and loving work that is going on. Likewise, from Bergamo to Varese; at Tivoli, where recently came to light the walls of the ancient Tibur of the third and fourth century B.C.—the usual walls of huge blocks of tufa which must have enclosed the higher part of the town; and from Verona where, between one alarm and another of frequent aeroplane bombardments, the work of excavation of the ancient theater goes on uninterruptedly, to the southern towns of Italy and to the Tripolitan colony, archaeological study and research continues serenely.

The museums of archaeology have also been adding to their collections



St. Peter, by Perugino, Church of St. Peter, Perugia.
Courtesy of D. Anderson, Rome



St. Mauro, by Perugino, Church of St. Peter, Perugia.
Courtesy of D. Anderson, Rome

during these months of war. In the National Museum at Naples, for instance, were placed this year fragments and statues of very great value; and recently, there was placed in the National Museum (Baths of Diocletian) at Rome, the Greek statue, the Niobid, already well known to scholars and to the public owing to the irritating discussion which has waged in connection with this work of art for several years. The statue was discovered in Rome in 1906 in the course of some excavations on property belonging to the Banca Commerciale; this institution, which has its central office in Milan, wished to have the statue removed to that city. On account of this simple question of removal, as well as the more complex one regarding the ownership, an intense legal and personal dispute

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was carried on between the cities of Rome and Milan, the Italian Government and the Banca Commerciale, from 1906 until now, a dispute which threatened to be prolonged into the infinite. But the war, in this case, said, very rightly, that there were more serious questions to think of, and finally the Banca Commerciale put an end to further controversy by generously donating the statue to the State on condition that it should be placed in the National Museum at Rome, where at last the public may go and admire it. The statue represents one of the daughters of Niobe, and it is also interesting as a study of the nude. It is a Greek work belonging to the fifth century, and it belongs to a decorative group of which three other fragmentary figures, less interesting, are to be found in Copenhagen.

Our artistic balance-sheet of the year, unfortunately, has to register some things on the side of losses. Although the Austrians, with the exception of destroying the Venetian fresco of Tiepolo, were only able to damage a few monuments—the mediaeval cathedral of Ancona, the anti-portico of Sant' Apollinare Nuovo at Ravenna—the idea, however, occurred to others to make us lose something else; that is to say, it occurred to thieves. These gentrified, who had left us in peace for some time, not long ago perpetrated in the Church of St. Peter at Perugia a veritable pillage! All foreigners will remember this church, situated about a mile outside the town, at Due Porte, whither, as an art pilgrimage, one went on the second day of one's visit at Perugia, as to a museum; the thieves, on the other hand, went there one night as to a conquest; they entered the

church, which was not guarded, forced open the sacristy, and carried away with them four small pictures by Perugino belonging to the predella of the altar-piece "The Assumption"; besides these, they took a painting by Bassano, another by Quercino, one attributed to Caravaggio, and one that Raphael copied from Perugino. It was merely by good luck, it would seem, that they left behind them two missals rich in marvelous miniatures and of immense value, which they had removed from their place, also a fifth painting by Perugino and a Madonna attributed to Raphael which they did not succeed in detaching from the wall.

But the balance-sheet of this year will not be complete if we limit ourselves to visible and concrete profit and loss in the catalogue of artistic national patrimony. There is something else to be entered which has not yet been placed in the catalogue, but which it is well already to know; it is a new anxiety, a new assurance and faith in our hearts for our modern art, which cannot fail to be largely prolific, since Italy is not merely a ground to be excavated or towns to be propped up but is now a center of vivid creative energy. Alongside the European movements of modern art there is also an Italian movement which, however, is not well known because in fact it is not represented by those "official" artists who in one way or another acquire their titles and honors, but by a solid formation of new and original researches which have already manifested themselves to some extent abroad with the names of Segantini, of Paul Troubetskoy, or Medardo Rosso, artists who have issued from new and unknown movements of Italian art.



THE SPELL OF EGYPT

Just a bank of yellow sand
Against a tropic sky;
Below, a grove of gray-green palms,
Where the Nile flows gently by.

Both Nile and sand glow violet rose
Under that tropic light;
The emerald of waving corn,
A sail of dazzling white,
An Arab on a camel's back,
A stork upon the wing;
A golden haze of beauty lies,
On every common thing.

Is this what men call Egypt's spell,
Lure of the Sun-God's gleam,
This glamor of the changing hue
On palm and sand and stream?

Ah, who can know that lingers here
'Mid temple and tomb sublime,
Which holds the spirit in a mightier thrall,
The spell of Nature, or of Time?

Forests of pillars heavenward soar,
In the age-long unthinkable calm;
The sunset tints both lotus shaft,
And desert, Nile and palm.

The mystery of a vanished race,
Purple ruin and waving green
All stir the heart like a poet's song;
Is this the spell you mean?

Sunlight on sand and palm,
Moonlight on temple and stream,
Whisper, "Ours is a secret spell,
Which you feel, in wonder, and dream!"

ELLEN A. VINTON

Written near Abydos, 1909





DIORITE HEAD OF KING KHAFRE, BUILDER OF THE SECOND PYRAMID OF GIZEH
(29TH CENTURY B.C.)

From a sitting statue discovered in the so-called Temple of the Sphinx at Gizeh by Mariette
and now in the national Egyptian Museum at Cairo.

STUDIO OF AN EGYPTIAN PORTRAIT SCULPTOR IN THE FOURTEENTH CENTURY B.C.

JAMES HENRY BREASTED

ARCHAEOLOGICAL studies, like so many other lines of research, have suffered sad interruption by the great European war; and no excavation enterprise has been more tantalizingly suspended than the remarkable discoveries at Tell el-Amarna, where the *Deutsche Orient-Gesellschaft* had been supporting the excavations of Professor Ludwig Borchardt for several seasons when the war broke out.

Amarna, as we commonly call it, situated in middle Upper Egypt on the east side of the Nile, is known to many Nile travelers as the short-lived capital of the world's first great idealist and religious revolutionist, Ikhnaton (Amenhotep IV), who flourished in the first half of the fourteenth century B.C. The city which he built at Amarna as his residence lies today, with streets and houses still traceable under the rubbish, like an Egyptian Pompeii. The rubbish covers treasures of art and history of which the discoveries of Professor Borchardt, director of the Imperial German Archaeological Institute at Cairo, have already furnished extraordinary revelations.

Borchardt undertook the systematic clearance of the entire city, house by house, building by building, and street by street, as the Germans are still doing at the city of Babylon, as their predecessors did at Olympia and Priene, as the French did at Delphi, and the Italians are doing at Pompeii. In the course of the clearance thus far, many houses have been uncovered, and among them several sculptor's studios, illustrating the remarkable realistic tendencies in art

directed by the great king, Ikhnaton. The last one of these studios belonged to no less an artist than the "chief sculptor, Thutmose," hitherto unknown to us.

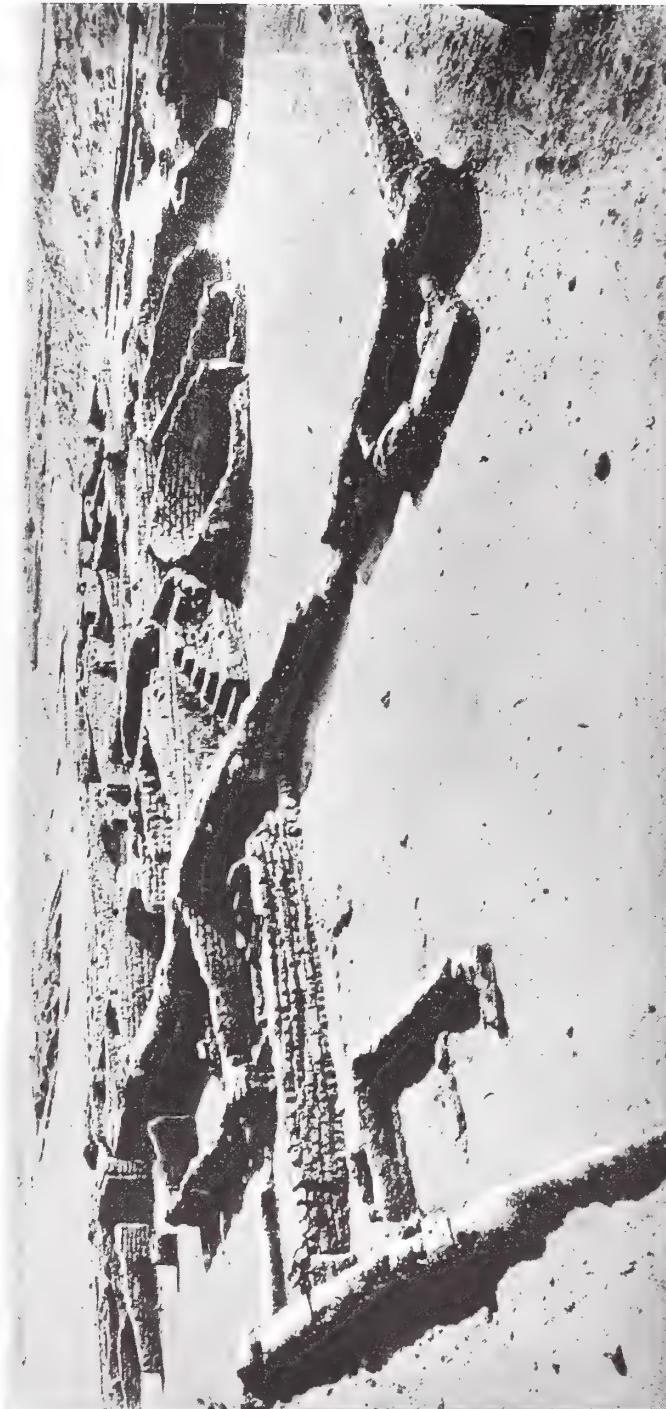
Like many modern studios, this of Thutmose formed part of his house. Here the eager excavators cleared room after room, explored the ancient sculptor's bed-rooms, dining-room, kitchen,



LIMESTONE HEAD OF A SCRIBE (27TH OR 28TH CENTURY B.C.)

From a squatting statue now in the national Egyptian Museum at Cairo. Like other heads, here shown, it was colored in the hues of life, but, unlike them, the eyes were inlaid of rock crystal, lending remarkable lifelikeness to the face. Statues of such scribal clerks as this were placed in the tombs of great lords in the Pyramid Age in order that the deceased might not be without his secretary in the hereafter.

his court or garden with its well and spiral stairway leading down to it. They found his chisels, drills, and other tools,

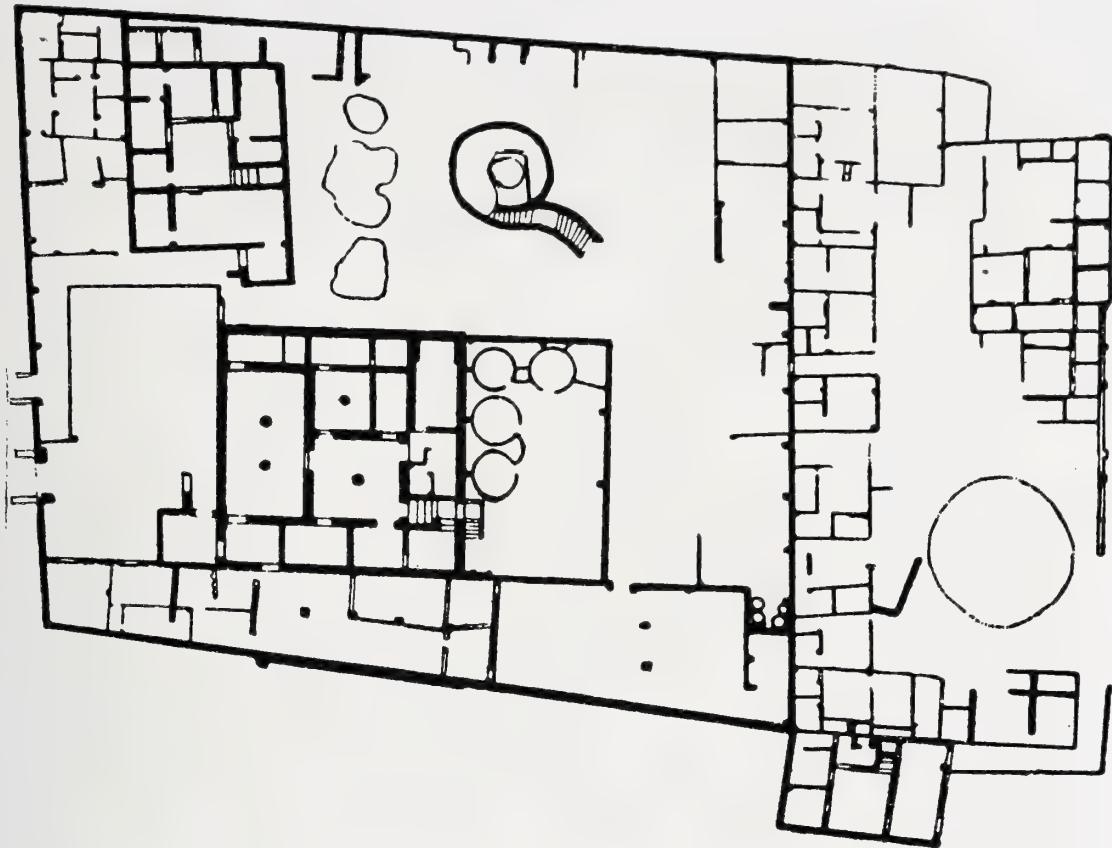


HOUSE OF THE CHIEF SCULPTOR THUTMOSE AFTER IT HAD BEEN UNCOVERED

By courtesy of the *Deutsche Orient-Gesellschaft*

From the lower right-hand corner of the left-hand section of the plan (shown on page 235) we look across the ruins of the house. The casting room was at the left and the model room at the right in the background. The stairway and circular magazines for the storage of grain are clearly discernible. The quarters for the apprentices and assistants are out of range at the right.

ART AND ARCHAEOLOGY



PLAN OF THE HOUSE OF THE CHIEF SCULPTOR THUTMOSE

By courtesy of the Deutsche Orient-Gesellschaft

The house is divided into two main portions by a transverse line (here vertical) cutting off about one-third at the right. This right-hand portion contained the quarters of the apprentices and assistants, while the sculptor's own studio was in the left-hand two-thirds. The view on the preceding page shows chiefly this latter portion, taken from its lower right-hand corner.

his palette and colors, the beautifully painted stoppers of his wine-jars, a fish-hook which proclaimed him a disciple of Walton and a contemplative student of nature, and finally, hidden in a jar where he had perhaps secreted them when the final political catastrophe forced him to flee from the city, they found the sculptor's house-keys.

The portraiture of the Pyramid Age (about 3000 to 2500 B.C.), fifteen hundred to a thousand years older than the work of our new Amarna sculptor, Thutmose, long ago taught us to expect

great things from the Egyptian portrait artist. The three examples (pages 232, 233, and 236) suggest the powerful individualism displayed by the portrait sculptors of Egypt as far back as the Great Pyramid (29th century B.C.) and for some four centuries thereafter. In spite of the progress which we know the portrait sculptors continued to make after the Pyramid Age, the art of our "chief sculptor" at Amarna, as revealed in his studio, has brought us a number of surprises.

The sculptor's house consisted of two



LIMESTONE HEAD OF A PRIEST NAMED RANOPER (27TH OR 28TH CENTURY B.C.)

From a standing statue discovered at Sakkara, and now in the national Egyptian Museum at Cairo.

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STUDY OF A HUMAN HAND IN LIMESTONE FOUND IN THE STUDIO OF THE CHIEF SCULPTOR THUTMOSE

By courtesy of the Deutsche Orient-Gesellschaft

Both sides of the hand show much study of the living model or of casts made from it.

main parts. The larger portion (left-hand, page 234) was occupied by the master himself and his foreman, and, among many other rooms, contained a casting room and a model room. The smaller portion, separated by a long wall clear across the building, and accessible by a single door, contained the quarters of the apprentices and assistants, who were housed in small rooms surrounding and opening upon a court (right-hand portion, page 234). The walls of the building, in the best preserved places,

are standing to a level probably a little less than half-way up to the ceiling (page 234). The lower portion of a stairway leading to the second floor is still in good preservation.

The casting room reveals the first surprise. Splashes of plaster on the wall, lumps of stucco on the floor, and a supply of unused plaster of Paris, made the purpose of the room quite evident. At the same time the sculptor's work in plaster casts was not wanting. Some of these were mere



HEAD OF A SMALL PORTRAIT STATUETTE OF THE QUEEN-MOTHER TIY

It was found in the rubbish from one of the queen's villas, though not at Amarna. Nevertheless it was probably the work of an Amarna studio. It represents the queen in later life, when she was older than as shown on page 241, and suggests some Nubian blood. It is one of the most strongly individual portraits surviving from ancient art. In the classical world such portraiture is not found until Roman times.



PLASTER CAST OF A HUMAN FOOT (LEFT) AND STUDY OF THE FOOT IN SANDSTONE (RIGHT) FOUND IN THE STUDIO OF THE CHIEF SCULPTOR THUTMOSE
By courtesy of the Deutsche Orient-Gesellschaft

The study in sandstone was probably made from the plaster cast and shows surprising attention to anatomical details.

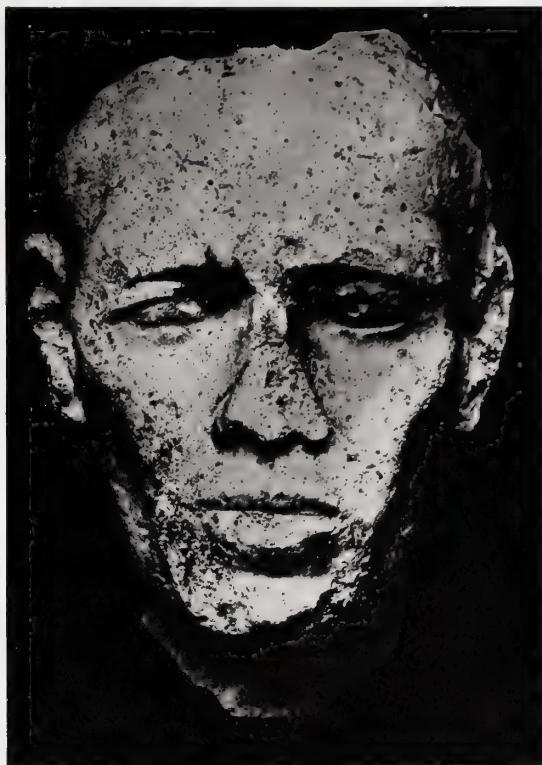
ART AND ARCHAEOLOGY

reproductions of portraits in stone; others had been made from the human face itself, like the striking face (page 239). The open eyes were the subsequent work of the chisel on the finished cast. Other features showing fine observation of minute details of the face were also added with the chisel. Thus for the first time the fact is revealed that the ancient Egyptian portrait sculptor made plaster casts of his subjects, just as the modern sculptor does. It is evident, however, that he did not yet possess all the devices for perfecting the process as it is practiced in modern times.



HEAD OF KING IKHNATON'S QUEEN
By courtesy of the Deutsche Orient-Gesellschaft

The winning feminine grace of the portrait places it among the greatest works of ancient sculpture.



PLASTER CAST TAKEN FROM A HUMAN FACE

By courtesy of the Deutsche Orient-Gesellschaft

The work shows clear traces of having been made directly on the human face, but without knowledge of later devices for protection of the hair and for easier detachment of hardened cast.

Besides the face, Thutmose was accustomed to make casts also of other parts of the body. Page 238 (left) shows us a plaster cast of a foot, with the usual wide interval made by the sandal strap between the great toe and its neighbor. Next to the cast (fractured) is a study in sandstone (page 238) of the same portion of the foot and probably copied from the cast here shown beside it. The study shows sympathetic appreciation of the flesh forms, and hints of the bony structure below. A similar study of the hand is also shown (page 237).

These remarkable revelations of the sculptor's technical methods, uncovered



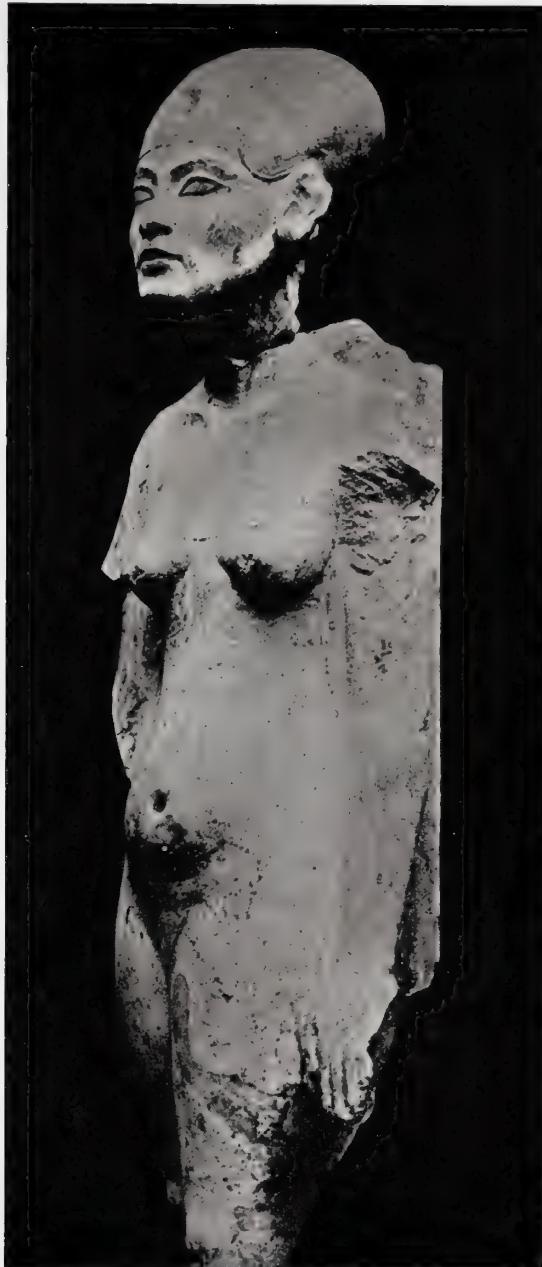
KING IKHNATON (AMENHOTEP IV) FONDLING HIS LITTLE DAUGHTER
By courtesy of the Deutsche Orient-Gesellschaft

This unfinished group has hardly passed beyond the stage of roughing out. This great king is here displayed in his defiance of the tradition which demanded the representation of the Pharaoh in coldly formal portraits; whereas he here appears in natural human relations displaying attractive and winning traits which draw us into real intimacy with him.

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in the rubbish of his studio, were accompanied by unfinished examples of his work, equally instructive. A wonderful portrait of the queen, not quite completed, bears marks made by the sculptor in ink, to show where the flesh forms were too heavy and were to be reduced. A finished replica shows clearly just what modifications the sculptor intended to introduce at the places marked. I am not able to illustrate here these two remarkable works. An unfinished group, which had hardly passed beyond the stage of roughing out, represents the king kissing his little daughter as she sits on his knees (page 240). The cold, distant, and exalted immobility with which the god-like Pharaoh of earlier ages was represented in sculpture has in this Amarna art given way to an intimacy of great human appeal, like that to which we are accustomed on the Athenian tombstones of the fourth century, but lacking in the somberness of Greek works.

The natural directness of the sculptor's method is also well illustrated by a marvelous head of the queen (page 239). The appealing quality of its wonderful feminine charm is hardly surpassed by any other work of ancient sculpture. This face had already been slightly colored by the sculptor, but he was evidently depending for his polychrome effect also upon the natural hue of the stones employed. The dowel above was to hold a head-dress of other material, while the dowel projecting below the neck was designed for mounting the head upon a body of still another material. Borchardt suggests that this last was to be alabaster, representing the white linen of the queen's garment. Some of the same feminine charm is displayed by one of the few completed works found in the studio, a miniature portrait of Tiy, the queen-



STANDING STATUETTE OF THE QUEEN-MOTHER TIY

By courtesy of the Deutsche Orient-Gesellschaft

This tiny figure in limestone has all the dignity of a life-size statue. Fortunately for us, some careless assistant broke the feet off before the portrait was delivered to the palace. The fracture made it impossible to deliver the statue to the queen. Hence it was kept at the studio and thus survived to reach us.

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PORTRAIT HEAD OF KING IKHNATON IN LIMESTONE FOUND AT AMARNA

By courtesy of the Deutsche Orient-Gesellschaft

mother (page 241). The face might be that of a modern Parisienne, such is its refinement and delicacy. The head droops slightly forward, lending an air of friendliness, not incompatible with the royal dignity also evident. The grace and beauty of the female figure will come as a surprise to the casual observer of ancient sculpture, accustomed to regard the products of Egyptian art as grotesque and bizarre.

It may be of interest to the readers of this magazine to see also two other works of this remarkable Amarna school of art, which, however, were not found in the studio of our chief sculptor Thutmose. One of these is a portrait of the presiding genius of this extraordinary Amarna revolution, Ikhnaton himself (page 242), and it was found at Amarna by Borchardt. It displays that same direct, appealing human quality, which we have learned to know as characteristic of the Amarna movement both in art and religion. The other is a tiny miniature portrait of the queen-mother, which shows her in later years, with striking intimations of Nubian origin in the face

(page 238). These works, together with some others of the Amarna period, especially those from the studio of Thutmose, display certain interpretative qualities in Egyptian art, which demonstrate a depth and content quite refuting the superficial estimates offered in some recent books, written in surprising unacquaintance with the facts and unfamiliarity with the existing monuments. It is greatly to be hoped that the unhappy international animosities engendered by the great war may not interfere with the continuance of these fruitful excavations at Amarna, which have been revealing to us such a new and remarkable chapter in the history of ancient art, of which we shall not know all until the appearance of the sumptuous publication of all the splendid sculptures found in the house of the chief sculptor Thutmose, still to be issued by the *Deutsche Orient-Gesellschaft* under the editorship of Borchardt, to whom we are indebted for the accompanying foretaste.

University of Chicago

A CHANGE IN LEON CATHEDRAL, SPAIN

GEORGIANA GODDARD KING

DURING the past year the Cathedral of Leon has opened the door in the west face of the trascoro and thereby opened up a superb vista from the porch to the high altar. The rich sculptures on either hand gain greatly by the restoration; the delicate stall-ends resume their true importance; and the whole cathedral has grown airier, nobler, and vaster.

The altar which once blocked the doorway is done away with. To keep draughts off the canons, the opening is occupied by doors which are simple sheets of plate-glass held in gilt-bronze frames, nowise objectionable even when closed, but usually open and well out of the way, and the entrance is barred only by a light, removable rail, also of gilt-bronze and of very exquisite design. The art of the metal-worker is not lost in Spain, and this, with its gracious statuettes of patron saints and royal benefactors, SS. Froilan and Ferdinand, Isidor and Ordoño, suggest the reflection that when a work of art is meant not to become an article of virtù but to serve a particular use in a particular place, with all its ancient relations in time and space still active, the craftsman may still rise to the ancient worth and honor.

It is to be hoped that other cathedrals will follow this example wherever possible. True, in Burgos or Toledo that could not be. There the great Renaissance stall-work culminates precisely in the bishop's throne at the centre of the western side, on the main axis of the church and in full view of the high altar. In Burgos, indeed, the western range is later than the north and south, but still



A view of Leon Cathedral

it is all of a piece. In Avila, indeed the central scene of the beautiful sculptured trascoro occupies the central place—but in Valencia and Saragossa, for instance, where a place is provided, in Tarragona where a door is present, only the door is shut, in Barcelona above all,—Barcelona so modern in its methods and so justly proud of its beauties, where the door is the only opening, and the Bishop's stall and the Dean's are already at the eastern ends,—there is a hope that the new idea may find acceptance.

Vassar College



"Coronation of the Virgin" by Filippo Lippi, in the Cathedral, Spoleto

LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING

VIII—FILIPPO LIPPI'S CORONATION OF THE VIRGIN AT SPOLETO

DAN FELLOWS PLATT

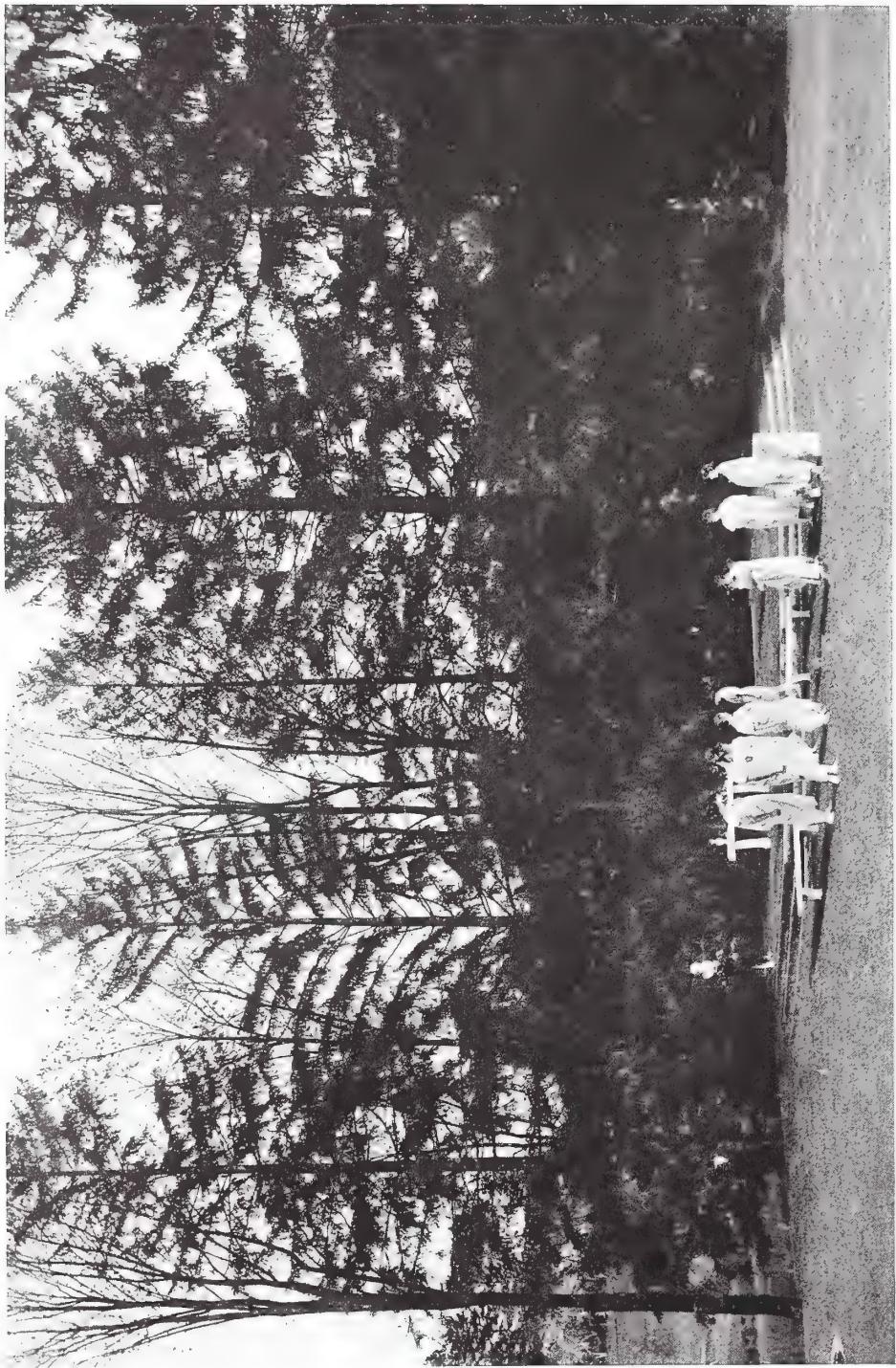
ROMANCE has so often served historians of art as a catch-phrase that later criticism tends to incredulity where the pretty story or well-embellished tradition finds itself without reasonable foundation in documents or other evidence. There seems to be no good reason, however, to doubt the main facts that go to make the romance of Fra Lippo Lippi, the winsome Florentine artist whose "Coronation" fresco, in the apse of Spoleto's ancient Duomo, forms the subject of our illustration. That brother Philip cared much for things beautiful or of good cheer and had little in his make-up to help him resist the temptations of the senses is probable, almost to the degree pictured by Browning. Whatever sins brother Philip laid upon his soul are gone from our ken, but his "bowery, flowery angel brood, lilies and vestments and white faces" still are pictured with all the charm they had in Lorenzo's day.

Filippo Lippi was born somewhere in the period 1406-09. His parents having died and his aunt being unable to care for him, he was placed in the convent of the Carmine, where he later took the vows. Whether young Philip had much training in art and who his teachers were are questions to be answered by the works he has left us. It needs no great imagination, however, to picture the wrapt absorption of the boy as he watched Masaccio's precocious brush working out the precious frescoes of the Brancacci chapel in the church belonging to the convent. Ma-

saccio surely was the potent influence in the boy's art-life, however much Browning's words put it the other way about. Lorenzo Monaco, also, and that other frate, the beatific Angelico, must have helped our artist by the spirit of noble sincerity that their works embody.

Fra Filippo, owing, perhaps, to his fondness for pleasure and recreation, was not a prolific artist. Indeed, the story goes that Cosimo of the Medici, his patron, had to try the expedient of locking him up with his work. The inventive mind of the artist pictured himself descending from his prison window by means of a bed-clothes line—and it was so! Cosimo repented of an act that had endangered his painter's neck and Filippo was thenceforth free to come and go. At any rate, the pictures by his hand are not numerous and most of them are in museums. America, therefore, has little prospect of benefiting through the salesroom, where he is concerned. The injured panel in Boston, recently published by Dr. Sirén, is important, therefore, being the only cisatlantic example of Filippo's work.

Filippo spent a number of years in Prato, painting a series of frescoes in the Duomo. The end of his life finds him painting another cycle at Spoleto. This last, left unfinished at his death in 1469, was completed by his life-long assistant, Fra Diamante. The "Coronation," of which the central portion is here shown, is largely by Filippo's own hand.



Horace at Vassar

CURRENT NOTES AND NEWS

On Gilbert Murray's Lectures in America on Greek Poetry

ENGLAND! We give thee thanks for thy new dower,
For thou hast risen responsive to our need
And sent us help in thine own tragic hour
When Ares of thy best demands his meed.
No race of warriors we. Fat, fed on gain,
We sacrifice to Mammon in our pride
And dream not coffers may be filled in vain
And cities lost, if souls be crucified.
But hark! Thy bard chants us a mystic lay
Of splendor, courage purchased not with gold,
And sets our hearts a'march the heroic way
Of ancient Greece, on quests high, brave, and bold.
Tyrtæus, sent from Athens, once again
Sings and awakes the laggard souls of men.

ELIZABETH HAZELTON HAIGHT

Horace at Vassar

IN May, 1916, a unique entertainment was given in the outdoor theater at Vassar College. This was a *recitatio* at Horace's Sabine farm, a scene written by an undergraduate, Esther Whitmarsh, 1918, and given under the direction of a class in Horace's Satires and Epistles. The setting was simple: a garden in a secluded valley, a Greek altar garlanded, a statue of Faunus, on a stone table a great bowl or *cratera* crowned with flowers, a few stone benches, in the background a glimpse of water, nearer a bubbling spring. Suddenly into this quiet, a vivid Faunus sprang and gave the prologue which set the atmosphere of the scene:

"I come! I come! O Sabine woods and hills,
Greet me anew, Faunus of Arcady.
Shout with me, tree-tops, join my dance, ye nymphs.
Well may ye all rejoice at my return.
Upon these Kalends just a year ago
I watched March enter here. That day I played
The noble rescuer. Hero was I then
As well as god. I have revisited
The fallen tree that my protecting arm
Turned from the poet Horace e'er it crushed
Him. Rotting and harmless it still stretches there

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Across the very path he followed. Now
I stand within his garden, drinking in
The incense which he burns to honor me.
Beyond the interlacing of the pines
The river called Digestia takes her way
Adown the valley. Softly in mine ears
The spring Bandusia murmurs its refrain.
I can compare this sunny glade with those
Belovéd ones of my Arcadian home.
How can they tarry there within the house
When they have dined? The day they dedicate
To thanking such a god as I, must be
Spent partly in the open, where the light,
The winds, the dryads laugh in company.
Forth, poets! Leave your couches! Yes, they hear
Although they know it not. Mæcenas leads
With Horace. Slowly following their friends
Walk Vergil and Messala. Why repeat
The names of Plotius and of Varius?
For such a group will Pollio leave Rome
To drink with them, to listen to their talk.
Faunus, be off. Away! If you would hear,
It must be from among your sheltering trees.
I crown their anniversary delights
As their fresh garlands have my altar crowned.
Away! Away!"

As Faunus disappeared, a group of stately figures in white togas, their heads crowned with green leaves, came in from the right, found places on the seats, and while two *pueri* served the Falernian, continued the conversation that had arisen at the *cena*. Horace, Mæcenas, Vergil, Varius, were all there. Tibullus joined them soon, straying in from the woods, and recited new lines to Delia. Then Horace offered a novel kind of *recitatio*, actors out from Rome to give a dramatic rendering of his poems, and before the group in the garden a charming Lydia and Horace played the *Donec gratus eram* ode (in Latin), and some amusing comedians rendered the Bore Satire (in J. W. Duff's excellent English adaptation). Last, Tyndaris was called and came in, singing: *Persicos odi*. Then, standing by the spring, she sang: *Ofons Bandusiae*; and last, before the statue, *Faune, nympharum fugientum amator*. After that, the company started back to the villa, talking as they went of the golden mean and the greatest good. The whole scene was

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not dramatic, was rather a peculiarly quiet and real conversation, but the charm of it lay in the feeling for the time and place which these students of Horace had received and passed on.

ELIZABETH HAZELTON HAIGHT

News From Rome

THE present article is intended to be the first of a series, in which, as occasion offers, the American Academy in Rome will inform the readers of ART AND ARCHAEOLOGY as to the most interesting recent archaeological developments in Rome and other parts of Italy.

PALATINE

In Rome itself, the most noteworthy discoveries during the past year have been on the Palatine. Here Commendatore Boni—whose complete recovery from illness is the earnest desire of all—has continued his investigations of the Imperial palaces and the Republican structures beneath them. In particular, he has been excavating under and near the Villa Mills, and has added much to our knowledge of this important part of the Palatine. Meanwhile a remarkable article by Professor O. L. Richmond on "The Augustan Palatium" (*Journal of Roman Studies*, IV, 1914, pp. 193-226) furnishes a working hypothesis for the interpretation of the Augustan buildings.

TRASTEVERE

In Trastevere, the investigation of the lower levels of the venerable church of San Crisogono has yielded not only some precious mediæval frescoes, but also a long fragment of the Acts of the Arval Brothers, dating from the year 240 A.D., and mentioning for the first time to our knowledge in an ancient document the distinction between the two summits of the Aventine Hill.

Recent developments on the Janiculum may be mentioned here, as the reader will surely be interested in everything having to do with the American Academy in Rome. In digging for the foundation of our new building, there were uncovered considerable portions of Trajan's aqueduct, which supplied the city at this very high level (almost the highest point within the later Aurelian Wall) with water from the district beyond the Lake of Bracciano. A fairly long stretch of the channel of the aqueduct has been preserved in such a way that it may be visited from the basement of the new building.

OSTIA

Outside of Rome, the two most important excavations have been those at Pompeii and Ostia. An account of recent work at Pompeii has already appeared in this journal (Volume III, pages 56, 57, 119, 120). Ostia, however,

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is less well known, and it deserves to be stated that this city, the ancient seaport of Imperial Rome and its companion in prosperity and adversity, is now coming to its own after a period of neglect. A visit to Ostia at the present time will prove hardly less interesting than a visit to Pompeii. Long lines of streets with their adjacent shops, houses, and temples; spacious baths; well-preserved shrines of Mithras; countless fragments of architecture, sculpture, and painting—all these, and much more, combine to reward the visitor. The official Italian publication, *Notizie degli Scavi*, for the past five or six years, has been replete with accounts of finds at Ostia; I can refer only to a few of the more recent discoveries. The excavators were so fortunate a year or two ago as to come upon a large house, well preserved in its lower part, the plan of which has more in common with the typical modern Italian house than with what we have been accustomed to consider the dwelling of classical antiquity. This building, which is becoming known as the “Casa di Diana,” from a terra-cotta relief in its court, has now been shown to have had an upper story with exterior balconies of brick-work—thus, with the help of other buildings at Ostia, throwing welcome light on some expressions in the authors. The “Casa di Diana” also has been found to contain a chapel of Mithras in one of its lower rooms.

Next to this interesting house has now been excavated another, containing a complete bakery, with rooms for grinding grain, preparing the bread, and baking it—the mills and ovens are preserved. And in the narrow alley between this and the “Casa di Diana” there is a remarkable little shrine, with an altar, a statuette of a Lar, and on the walls the remains of three layers of interesting stucco decoration. The new house has also yielded the most important find of small bronzes yet made at Ostia. These few details, chosen from among many, will suffice to illustrate what the site has to show, and to suggest what it still may have in store.

VELLETRI

Going somewhat farther from Rome, we now have the official publication of the discovery, made some five years ago, at Velletri, of a large number of architectural terra-cottas of the archaic period. They come obviously from the same building as the similar fragments previously unearthed upon the same site, most of which have found their way to the Naples Museum. This field in the history of ancient art—the architectural terra-cotta decoration of the early temples of Latium and Southern Etruria—is at length receiving due recognition owing to the systematic excavations by the Italian authorities and the effective exhibition of the finds from most of the important sites in the Museo di Villa Giulia. (See ART AND ARCHAEOLOGY, III, pages 121, 122.)

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ANTIQUITIES OF LATIUM AND SOUTHERN ETRURIA

In connection with the early antiquities of Latium and Southern Etruria, I may refer to two recent developments of exceptional interest. Dr. Colini and his assistants at the Villa Giulia have for several years past been conducting excavations in the early necropolises of this region, with a view to following the transition from the primitive period to the first stage of distinctly Etruscan civilization. A full official publication of the results has not yet appeared; it will doubtless demand considerable time for its preparation, but when it appears will prove of great importance. In the meantime, however, some of the results already attained are summarized by Colini, in an article in *Notizie degli Scavi* for 1914, pages 297 ff., in which he publishes an account of some excavations made a few years ago in a similar necropolis at Vetralla, on the slopes of the Ciminian Mount. The question of chronology is a difficult one in this period, and it becomes acutely so with reference to the earliest painted vases, which are wheel-made, have simple geometric decoration, and are either Greek importations or under Greek influence.

For knowledge of another discovery, as yet unpublished, I am indebted to the Roman touring-club "Lazio," whose hospitality I enjoyed on the occasion of its excursion, June 11, 1916, to the territory between Cære and the coast. There, near the point where the foot-hills of the Tolfa range begin, the capable excavator Mengarelli, who himself explained the discovery to us, has come upon a group of sepulchres which he has no hesitation in defining as the earliest class of built-up tombs in Etruria, and the precursors of the famous Regolini-Galassi tomb at Cære. These consist of a ring of stones which served as the base boundary of a conical mound of earth, and within this ring an elongated rectangular chamber, its sides formed by converging layers of small stones, and its roof, farther end, and door, consisting each of a great stone slab; a short passage serves as an approach from the exterior of the mound. This discovery of Mengarelli's is obviously of prime importance, and we must await patiently, but with the keenest interest, his further researches and his publication of them.

Other discoveries have not been wanting in the various parts of the Italian peninsula and the adjacent islands. I cannot do more now than mention the Roman city gate uncovered at Como, the early settlement investigated at Terni, and the dolmens and early bronzes of Sardinia and the remarkable early Greek terra-cottas from Syracuse, all of which have been published recently in the *Notizie degli Scavi*, to which the reader is referred. The Italian people and their officials deserve a word of commendation, in that they have not allowed the labors and anxieties of the present moment to turn their eyes altogether away from the glorious historical and artistic heritage of their race.

American Academy, Rome

A. W. VAN BUREN

BOOK CRITIQUES

A HISTORY OF SCULPTURE. *By Harold North Fowler, Ph.D.* The Macmillan Co., 1916. 8vo. Pp. xxvi+445. \$2.00.

This is an unusually comprehensive volume by a well-known classical scholar and archaeologist, author of many books and articles, and editor of the *American Journal of Archaeology*. Though a handbook for the general public and not a work of research, the use of captions adapts it as a textbook to students. The treatment is necessarily brief and sometimes deteriorates into an enumeration of names or brief characterizations; but it makes interesting reading to one who knows the sculptures mentioned and Professor Fowler has done a difficult task well, giving a very successful sketch of the sculpture of all ages in less than 450 pages. Though the illustrations, including the frontispiece of the Hermes of Praxiteles and many things in the Boston and Metropolitan Museums, number only 196, the choice is excellent. Some of the early Cretan bronzes like those in Candia, Berlin, Leyden, etc., the faience Cretan snake goddesses, the Demeter of Cnidus, a selection of Roman busts and some few other things might, however, have been added with profit. On page 77 an illustration with a bearded head of Aristogeiton would be preferable and page 87 a better restoration of Myron's Athena and Marsyas to accord with the note on page 87, such as appeared in *ART AND ARCHAEOLOGY*, III, p. 320. The restoration of the statue of Demosthenes (p. 126) with the hands folded as in the recently discovered fragment from Rome (see *ART AND ARCHAEOLOGY*, I, p. 49), and the Laocoön (p. 134) with the right arm bent behind the head as in a fragment discov-

ered a few years ago in Rome would give a more correct idea of the originals than the illustrations used.

The excellent introduction has a brief description of the materials (clay, terracotta, wood, stone, and bronze) and methods of sculpture. Then follow chapters on Egyptian, Babylonian and Assyrian, Hittite, Persian, Phoenician, and Cypriote Sculpture, Greek (IV-VII), Etruscan, Roman, Byzantine, Mediaeval Sculpture in Italy, France, Germany, England, Spain (XI-XV), Renaissance Sculpture in the same countries and the Netherlands (XVI-XXI), and Modern Sculpture (XXII-XXVI). The chapter on Sculpture in the United States, based on Taft's *American Sculpture*, is one of the best and has few omissions. The last chapter is devoted to India, China, and Japan. The bibliography is well selected, although the last edition of Reinach's *Apollo* is 1914, not 1910, and owing to the war and to Professor Manatt's death no second edition of Tsountas and Manatt, *The Mycenaean Age*, appeared in 1914.

All the chapters except the last are accurate, interesting, and satisfactory from the point of view of the general public. The study of Hittite sculpture with its omission of the famous figures from Carchemish is rather meagre; but the study of sculpture in the Far East is especially deficient and very unsatisfying. No adequate conception is given of Buddhistic sculpture. Few who have seen the Buddha at Nara would call it "a remarkably fine and dignified figure." It is a very inferior colossus compared with the wonderful *Daibutsu* of Kamakura which contains "the soul of all the East," and is far better known to the general public because of Kipling's poem. No acquaintance with the

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remarkable sculptures in the Imperial Museum at Nara is betrayed. There one finds important statues of the sixth, seventh, and eighth centuries and later showing strong Græco-Roman influence as well as very successful anatomical studies. For the famous Tokugawa period Tokugara is consistently used, Jingoro is spelled Zengoro, and Ieyasu, the Augustus of Japan, becomes Yeyes.

Page 71, most scholars date the Æginean east pediment about 480 B.C., and not in the sixth century B.C. Page 91, the cylix referred to is in Munich, not Berlin. Page 94, there are other busts of Pericles than that in the British Museum ascribed to Cresilas, and in the discussion about Alcamenes no mention is made of the copy of his Hermes discovered at Pergamum, which shows that, even if there were not two sculptors of that name, he did archaic enough work to have had a hand in the Olympia pediment and was a rival rather than a pupil of Phidias. Page 95, it should be mentioned that the omitted head of the lapith is in Athens. None of the south side of the Parthenon frieze is in place and there are some slabs in the Louvre. Of the pediment sculptures it is said that only fragments are in Athens, but the Selene, Amphitrite, and the group of Cecrops and one of his daughters, the latter still in place, etc., are no more fragments than those in the British Museum. Such misprints as Fate for Fates (p. 100), Lansdown for Lansdowne (p. 111), Chærostratus for Chærestratus (p. 127), which I corrected also in my review of Fowler and Wheeler's Handbook, Perusia for Perugia (p. 141), diptychs for diptychs (pp. 170, 171), and some others are misleading. Page 105, the frieze from Phigaleia may be Attic, but it shows very strong Ionic influence, and (p. 112)

the Hermes is hardly the only attested original work of any of the famous Greek sculptors, for Pæonius was famous, and his victory is a well-attested original. Page 119, it is a pleasure to see that it is not accepted as certain that the Agias is a genuine contemporary copy of a statue by Lysippus. Pages 137-138, the term Hellenistic is used even of sculpture of the third century A.D.

This is not the place to enumerate other such points. For a book covering a period of nearly 4,000 years, Professor Fowler has produced a remarkable volume, learned and also sane, interesting and also scholarly, a volume which shows great breadth of knowledge and which will prove extremely useful, even if not inspiring.

D. M. R.

MICHELANGELO. *By Romain Rolland*, translated by Frederick Street. New York, 1915: Duffield and Company. Pp. 167.

To the vast bulk of literature on the subject of Michelangelo, little that will add new facts can now be expected. New books on the life and art of this tremendous master are more likely to offer original interpretations of his well-known works or fresh analyses of his psychology than any further contribution of fact. The value of Romain Rolland's "Michelangelo" is not so much in what he tells us of the artist's career as in the clever way in which he uses facts already well enough known as the background against which he brings out the intense emotional and spiritual life of the sculptor. The author of "Jean Christophe" might be relied on not to be banal or conventional. In his "Michelangelo" his point of view is personal, his attitude is sympathetic,

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and his purpose neither didactic nor argumentative but original and interpretative.

To many sincere admirers, Michelangelo seems so remote, so aloof from all ordinary relations and sentiments of life, that the quite human side of him has been overlooked. M. Rolland does not regard Buonarroti as a demi-god, beyond mortal frailties or limitations, but more wisely sees him as immensely human, and by no means perfect, a mixture of qualities grand and humble, strong and weak, sublime and pathetic, such as increases rather than lessens the hold the master has on our sympathies. There is no touch of the iconoclast in this treatment. The writer has shown throughout a spirit of the greatest reverence, while at the same time he has studied his subject at close range and in a truthful light. No one could read this sympathetic unfolding of the tragedy of the inner life of Michelangelo without having a more vivid appreciation of the true greatness of his character and his art.

Since M. Rolland puts so much emphasis on the workings of the spirit, it is a surprise to find him discounting the influence of Savonarola upon the mind of the youthful Michelangelo. In so doing, he differs from such a careful critic as John Addington Symonds. It is also curious that he should take seriously the artist's preposterous scheme

for the "Colossus" in the Piazza di San Lorenzo. It is a misstatement of fact to say that Michelangelo did not return to Florence after the death of Clement. Guglielmo della Porta is mistaken for Giacomo della Porta.

The scholarly value of the book is injured by not a few errors of spelling. Probably most of these are due to the passing on of Italian words through French into English (e. g., Paulo for Paolo, Vignole for Vignola, de Fiore for del Fiore, etc.).

A more serious defect is the poor quality of the illustrations. The absolutely clear cut, vigorous, and direct works of Michelangelo are of precisely the kind to lend themselves to exact and adequate photographic reproduction, yet plate after plate is dull and blurred. Those of the paintings are false in tone and lacking in detail, and those of the sculpture have little suggestion of relief and have in some cases been coarsely retouched. There is no excuse for such failings in these days of perfected methods of photography and printing.

The book as a work of literature suffers from translation, but this is almost inevitable. Even without the Frenchman's brilliant style, the gain in having this interpretation of Michelangelo available to readers of English only is very real.

University of Michigan

H. R. CROSS

ART AND ARCHAEOLOGY

Some Appreciations:

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The copies of ART AND ARCHAEOLOGY have been received by me and read with a great deal of interest. It was a surprise to me and a great gratification to realize that matters such as these could be put forth to the general public in a manner which must interest even those not usually interested in such matters.

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What we have gained in excellence and in circulation has been due to the coöperation of our steadily enlarging ART AND ARCHAEOLOGY family. We wish to cultivate this sense of proprietorship in all our readers, and we look to them primarily for the names and addresses of others who should be added to our number as a member of the Institute or as a subscriber. If you are not already one of us, we shall be pleased to enroll you as one of the

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THAT TRINITY WILL NOT UNDERSTAND
by real art is the expression by man of his
pleasure in labor. I do not believe he can be
happy in his labor without expressing that happiness,
and especially is this so when he is at work at any-
thing in which he specially excels.

-H. C. Brewster

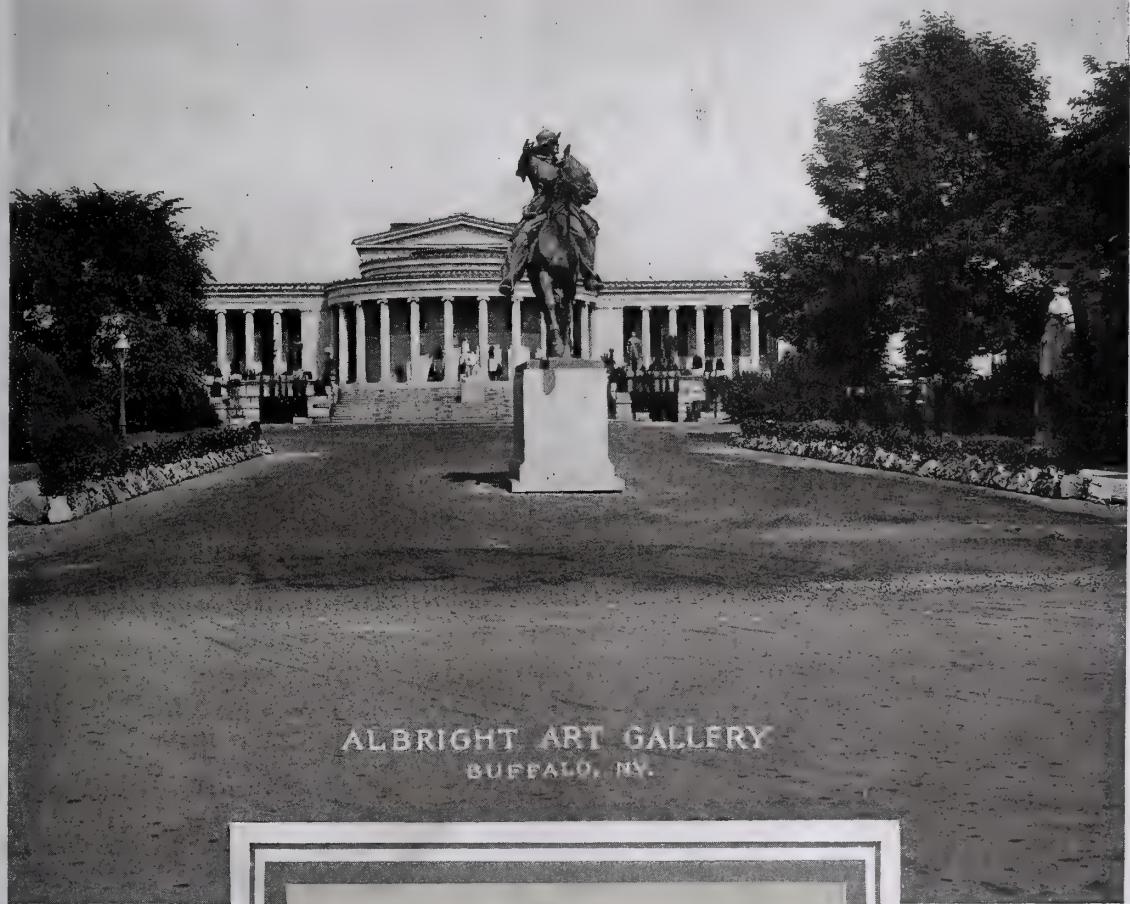
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Succeeding issues of **ART AND ARCHAEOLOGY** will be:

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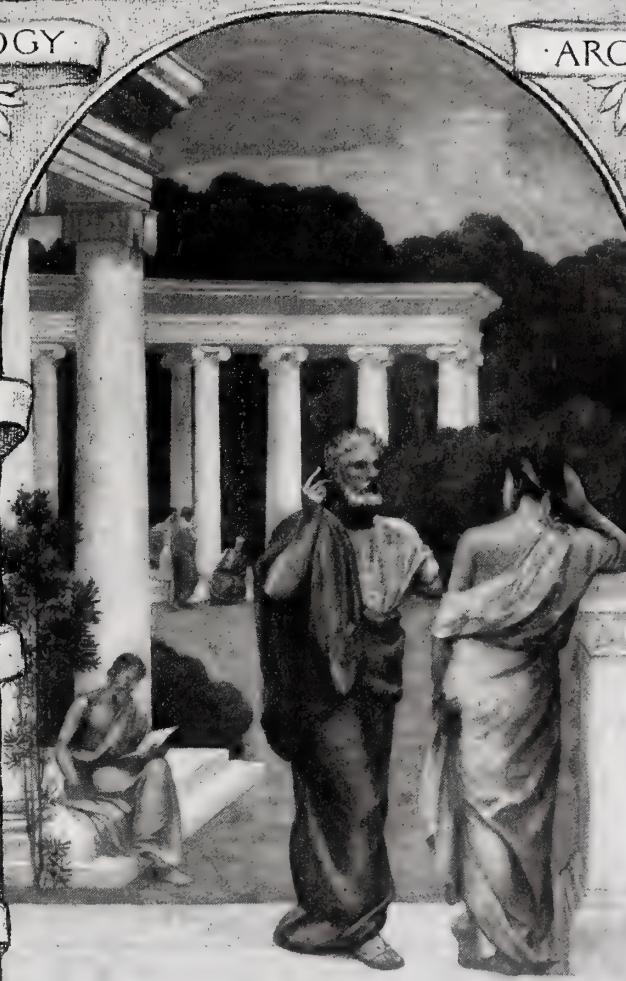
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TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

-EMERSON



The Albright Art Gallery, as seen from the Lake



GLORIA MUNDI

TO stand within these glistening walls of white,
Where richest treasures born of genius lie,
And gems of art each with the other vie,
To steep oneself in beauty, with the right
To linger there! to look upon the height
Of stately columns reared in majesty,
And classic roofs that gleam beneath the sky!
Could greater glory charm the ravished sight
Of him whose generous impulse gave thee birth?
What shall we say of him? Our temple's fame
Doth rival the fair fame of Greece! But he
Who builds for other men hath greater worth
Than kings and councillors—a nobler name
Than princes, for he builds unselfishly.

CORNELIA BENTLEY SAGE





The Albright Art Gallery, showing exterior arrangement of contemporary American sculpture

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME IV

SEPTEMBER, 1916

NUMBER 3

BUFFALO AS AN ART CENTER

CORNELIA BENTLEY SAGE, LITT. D.

(Director of the Albright Art Gallery)

THE BUFFALO FINE ARTS ACADEMY

THE first public art exhibition in Buffalo was held under the auspices of the Young Men's Christian Association in American Hall, December 24, 1861, and was the influence which led to the organization of the Buffalo Fine Arts Academy a year later.

At the time of the exhibition American Hall was engaged, draped, and somewhat inartistically extemporized into an art gallery. Portraits of old citizens were borrowed, artists at home and abroad were invited to contribute, and, as a result, the hall was strewn with a collection of works of art.

The success of this exhibition inspired a number of public-spirited citizens to organize an Art Academy. Prominent among them were Henry W. Rogers, Thomas LeClear, the artist, and H. Ewers Tallmadge. Professor

Josiah Humphrey, who had a collection of pictures on exhibition in Rochester, was also active in the movement.

The Buffalo Fine Arts Academy was organized at a meeting held in Mr. Roger's office November 11, 1862. Henry W. Rogers, John S. Ganson, O. H. Marshall, Grosvenor W. Heacock, Josiah Humphrey, George S. Hazard, John Allen, Jr., Thomas LeClear, F. S. Mixer, H. S. Cutting, Lars G. Sellstedt, James M. Smith, Silas H. Fish, H. E. Tallmadge, and Anson G. Chester attended. Mr. Rogers became its first president, and George S. Hazard, James M. Smith, and George B. Hibbard its first vice-presidents. Mr. Tallmadge became secretary and John Allen, Jr., treasurer.

The Academy first occupied rooms in the Arcade Block, the site of the present Mooney-Brisbane Building. Mr. Hum-



The Albright Art Gallery, showing exterior arrangement of contemporary American sculpture

ART AND ARCHAEOLOGY

phrey installed his collection and Mr. LeClear secured works from New York. Buffalo was the first among the western cities to have a permanent art gallery. On December 4, 1862, the Academy was incorporated. Following is a list of its presidents: Henry W. Rogers, from its organization to 1864; George S. Hazard, 1864; Sherman S. Jewett, 1865; Eben P. Dorr, 1866-1867; C. S. F. Thomas, 1868; Henry W. Rogers, 1869-1870; William P. Letchworth, 1871-1874; Sherman S. Rogers, 1875; L. G. Sellstedt, 1876-1877; John Allen, Jr., 1878; Josiah Jewett, 1879-1880; Dr. Thomas F. Rochester, 1881-1887; Sherman S. Rogers, 1888-1889; Ralph H. Plumb, 1889-1893; Dr. Fred'k H. James, 1894; John J. Albright, 1895-1897; T. Guilford Smith, 1898-1902; Edmund Hayes, 1903-1904; Ralph H. Plumb, 1905; Stephen M. Clement, 1905; Carleton Sprague, 1906-1907; Willis O. Chapin, 1908; William A. Rogers, 1909; Willis O. Chapin, 1910; William H. Gratwick, 1911-1912; William A. Douglas, 1913-1914; Edward B. Green, 1915; Charles B. Sears, 1916.

The new institution was opened December 23, 1862, with inaugural ceremonies worthy of the occasion.

During the first year a fund of about \$6,500 was raised and was expended in purchasing pictures, which were afterward turned over to the Academy. The first gift to the Academy by an artist was the painting "Capri," presented by Albert Bierstadt, who became the first honorary member of the Academy. Mr. Sellstedt presented his portrait of General Riley. With these the Academy's permanent collection consisted of thirteen pictures. Afterwards Mr. Henry W. Rogers presented some copies of old masters. Among the artists who have given works of art to the Academy, beside those named, may be mentioned

William H. Beard, Frank C. Penfold, Edward Moran, Burr H. Nichols, Hamilton Hamilton, Augustus Saint-Gaudens, the Dutch painter Hendrik Mesdag, William M. Chase, Charles Caryl Coleman, Walter L. Palmer, F. Hopkinson Smith, S. Seymour Thomas, and Harry W. Watrous.

Annual openings and exhibitions were held, at which addresses were made and poems read. These openings were always important social functions. Among the Academy's poets were Anson G. Chester, David Gray, A. T. Chester, Mrs. E. A. Forbes, Arthur W. Austin, Miss Amanda T. Jones, Mrs. S. F. Mixer, Professor Wright, Miss Matilda H. Stewart, Miss Annan, and Robert Cameron Rogers. These poems may be found in "Poets and Poetry of Buffalo," edited by James N. Johnston, and in Mr. Sellstedt's book, "Art in Buffalo."

In 1865, the Academy's possessions narrowly escaped destruction from the American Hotel fire, opposite, and in that year the Academy moved to the Y. M. C. A. Building, where the Iroquois Hotel now stands. The new galleries were opened February 16, 1865, before a brilliant assemblage.

For several succeeding years there is very little to record except that the usual openings and exhibitions were held. Gradually, however, owing to deficits, the Academy had become involved in debt, so that, by 1870, its dissolution was imminent. In that year the Hon. William P. Letchworth was elected president, and a plan was devised to rehabilitate the Academy's finances. In this crisis a public-spirited citizen, Sherman S. Jewett, came to the rescue with a gift of \$10,000—an almost unheard-of act of generosity in Buffalo at that time—which so inspired others that total subscriptions in excess of



Albright Art Gallery—in the center, "Kit Carson" by Augustus Lukeman (in collaboration with F. G. R. Roth) and on either side the "Lowry Memorials" by Karl Bitter

ART AND ARCHAEOLOGY

\$23,000 were secured. Mr. Jewett's gift was set apart as a special picture fund, and is still intact.

Much of the early success of the Academy in point of art was due to Mr. Sellstedt, whose "desire to work for the public without compensation" became a confirmed habit. Dr. Thomas F. Rochester was elected president in 1881, in which year the Academy moved to the Austin Building. In 1887, it moved to the Buffalo Public Library Building. The print department of the Academy was established in 1891, and in 1894 the Academy was presented with a collection of casts by the late Judge James M. Smith. The Academy has received a fine collection of paintings bequeathed by Miss Elizabeth H. Gates, with a fund for its increase, and also has added to its permanent collections by many purchases and gifts. Among the donors have been Mrs. Alward, Mrs. R. B. Adam, Dr. Frederick H. James, Willis O. Chapin, Edmund Hayes, William A. Rogers, Josiah G. Munro, Philip Sherwood Smith, Dr. Matthew D. Mann, Charles Clifton, George A. Hearn, and Archer M. Huntington.

It is manifestly impossible within the limits of this article to give credit to the many friends of the Academy who contributed to its support during its early troubles. The culmination of its fortunes, the beginning of its new field of usefulness, is due entirely to Mr. John J. Albright, who, at the memorable meeting of January 15, 1900, offered to provide for the Academy the building of which we have now the magnificent realization, the Albright Art Gallery. Most generous provision for five years was made by the donor toward its maintenance.

The Academy now has the following funds for the purchase of works of art: Sherman S. Jewett fund, \$10,000; Albert

Haller Tracy fund, \$20,000; Elizabeth H. Gates fund, \$50,000; Sarah A. Gates fund, \$10,000; Charlotte A. Watson fund, \$5,000; Charles W. Goodyear Memorial fund, \$50,000; Seymour H. Knox fund, about \$60,000; total, \$205,000.

After setting aside the gift of Mr. Jewett as a picture fund, and after payment of outstanding debts, there remained the sum of \$9,760.95, which formed the basis of the present maintenance fund, now amounting to over \$145,000. In 1909, the City of Buffalo made an appropriation toward the support of the Albright Art Gallery, which has been gradually increased from \$12,000 to \$30,000. A new membership was instituted in the spring of 1912, by the Director of the Academy, when the "Friends of the Albright Art Gallery" took the place of the old associate membership. The income from this new class (members at five dollars each) is used for the purchase of works of art for the permanent collection, and, in the four years that have elapsed, about \$6,700 has been received from this source, and a beautiful work by Charles W. Hawthorne and the superb "Venetian Bead Stringers" by John S. Sargent have been purchased.

The Academy's acquisitions of art works have fairly reflected the general knowledge and taste of the respective years in which they were made. Works added during recent years exemplify high artistic quality from the standpoint of today.

The collections comprise about fifty casts from Greek and Roman sculptures, several marble busts, about two hundred and fifty paintings by American and foreign artists, an historical collection of prints, including over two hundred examples; a collection of over two hundred etchings by Sir Seymour Haden, probably the most complete col-



“Sphinx” for the Scottish Rite Temple, Washington, D. C., by Adolph A. Weinman

ART AND ARCHAEOLOGY

lection in existence; a collection of wood engravings, illustrating the work of Henry Wolf, presented by Philip Sherwood Smith; a collection of wood engravings by Timothy Cole, presented by the Century Company, and a collection of Callot's etchings, bequeathed by Miss Wilkesson.

Among the paintings, the most notable foreign artists represented are: Charles Jacque, Emil van Marcke, L. A. l'Hermitte, J. G. Vibert, Edouard Detaille, Charles Meissonnier, Edmond Aman-Jean, Gaston LaTouche, Charles Cottet, Gustave Loiseau, Maxime Maufra, of France; R. de Madrazo, Jules Worms, José Villegas, and Joaquin Sorolla, of Spain; Von Bartels, Justner, Clarenbach, Zugel, and Velten, of Germany; Thaulow, of Norway; Hagborg, of Sweden; Clays, of Belgium; Schaeffer, of Austria; Mesdag and Van Soest, of Holland. Foreign sculptors represented are Prince Paul Troubetzkoy of Russia and Constantin Meunier of Belgium.

Of the American artists may be mentioned George Inness, A. H. Wyant, John S. Sargent, Edmund C. Tarbell, John H. Twachtman, Childe Hassam, Frank W. Benson, Thomas W. Dewing, Horatio Walker, D. W. Tryon, H. W. Ranger, Charles Melville Dewey, Henry B. Snell, Edward Dufner, Walter Shirlaw, Walter Gay, Charles Sprague Pearce, F. S. Church, L. G. Sellstedt, Albert Bierstadt, C. C. Coleman, Edward Moran, Thomas Moran, William Braham, F. K. M. Rehn, Warren Shepard, Rose Clark, William A. Coffin, C. C. Curran, W. Elmer Schofield, H. Siddons Mowbray, Edward W. Redfield, Henry Golden Dearth, Charles W. Hawthorne, Paul Dougherty, Louis Loeb, F. Hopkinson Smith, Hermann

Dudley Murphy, William M. Hunt, Charles Morris Young, J. Alden Weir, George Weatherbee, Urquhart Wilcox, J. Francis Murphy, George H. Bogert, Francis Lathrop, Robert Reid, E. H. Blashfield, and many others.

In the historical print collection, the munificent gift to the Academy of Willis O. Chapin, are works by Martin Schoengauer, Albrecht Dürer, Lucas van Leyden, Hendrik Goltzius, Cornelis Visscher, Rembrandt, Van Ostade, Andrea, Marc Antonio Raimondi, Agostino Carracchi, Claude Lorraine, Nanteuil, Edelinck, Drevet, Desnoyers, Vervic, Müller, Mandel, Raphael Morgen, Longhi, Toschi, Sharp, Strange, Woollett, J. M. W. Turner, David Wilkie, Earldom Cousins, Meryon, Jacquemart, J. F. Millet, James McNeill Whistler, Maxime Lelanne, and nearly a hundred others.

The Seymour Haden collection, presented by Dr. and Mrs. F. H. James, contains many examples of exceptionally fine quality and great variety, including many that are unique. It represents the artist as well as any other collection of his works.

The collections of wood engravings by the late Henry Wolf and Timothy Cole exemplify the wonderful advancement of this method of art expression, which, unhappily, seems doomed to extinction by reason of the much less expensive methods of illustration based upon photography and mechanical processes. In time, proofs of wood engravings will become excessively rare, and, from the standpoint of historical interest as well as of beauty, it would seem most desirable that a complete representation of the American masters of the art should be formed about this splendid nucleus.



The Figure "Law" for Columbia University, New York, by Charles Keck

THE ALBRIGHT ART GALLERY

The new Albright Art Gallery has been characterized by a competent critic as "the finest example of pure Greek architecture to be found in America."

Standing on the summit of a slope of ground gently rising from the east end of the lake in beautiful Delaware Park, the Albright Art Gallery has certainly an almost ideal situation. In the midst of natural surroundings of restfulness and beauty, away from smoke and dust, it is only one hundred yards distant from the broad avenue bordering the western side of the park, through which transportation lines communicate with every portion of the city, giving easy and convenient access.

Located at the west end of Delaware Park, facing the lake, a boulevard sweeps across the front, and from this parkway a wide flight of granite steps broken with a fountain below, and landings with curved seats above, lead up to the main portico, far above the lake. Here the steps end, but a granite parapet encircles the building a few feet away from its base. It is this base and approach, placed on a gently-rising knoll, in the midst of the park, that gives this perfect building its setting. The surroundings prepare you for something aside from everyday life, something unusual, but not unduly archaeological to one who knows his classics.

The Albright Art Gallery is a white marble structure two hundred and fifty feet long (north and south) and one hundred and fifty feet deep (east and west). Though the proportions are not the same, the great example of the Periclean period, with its classic beauty, is there, and the spirit of the Erechtheum hovers over it. All those refinements which gave to so pure a design its life

were carried out with the deepest study; many of its principles have been handed down to modern times through the study of the ruins on the Acropolis at Athens. Surely such a perfect building should hold one's attention for a while and lift one out of the busy life in which one lives. It should be capable of preparing one's mind for the glorious art within its walls, and place one in something of the attitude of mind and spirit in which that art was wrought.

The original art gallery came as a natural transition from the temple. The latter was the home of a deity, usually represented by a statue which occupied a place of honor in the interior. The devotion of the followers of the deity led them to lavish upon the temple their highest artistic expression in architecture, sculpture, and painting. The temple, in time, became the treasure house in which were deposited the most precious objects evolved from artistic endeavor. Thus, the temple of one age became the museum of another, and its form seems most appropriate for that of the art gallery. The Greek temple design is most adaptable for the proportion and dignity befitting this purpose.

Professor Heermance, of Yale University, thus expressed himself regarding Greek art: "The principal reason why we are drawn to Greek art is because it appeals to our feeling for beauty and satisfies it. Its all-pervading beauty distinguishes it from other early national arts and makes it the standard for all times; not of mere sensuous beauty, but that tempered by intellectual and moral qualities that make it noble and elevating to him who becomes imbued with its spirit."

The architects, Messrs. Green and Wicks, of Buffalo, worked with the idea



The "Ann Hutchinson" by Cyrus E. Dallin

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that the building should have its purpose clearly set forth and defined in its elevation, its refinement of detail, and its well-studied plans; that it should show good, honest workmanlike methods, with no shams—no striving to make cheap materials represent those substantial and costly. They considered, likewise, the most attractive setting of the building with respect to its environment, and also its possible extension.

It was kept in mind that an art gallery should represent a stride toward the ideal; that it should be so impressive in its dignity that men should approach it with a certain feeling of reverence; with a feeling calculated to intensify the appreciation of responsibility and duty as citizens having personal participatory interest in the structure and its contents.

The form of the Greek temple adapts itself perfectly to the purpose of an art gallery, one story, lighted from above. All experts agree that exhibits should be on one floor, eliminating the necessity and inconvenience of a monumental staircase. This principle was rigidly adhered to in the Albright Art Gallery.

Before beginning the design of the gallery, the architects made a thorough study of most of the prominent art galleries and museums of the world. They kept in view constantly the desiderata of the art gallery; well proportioned rooms not unduly high, adequately lighted, affording free circulation of large numbers of persons without likelihood of congestion, and providing for the safety of the exhibits from fire. In many art galleries the walls are so high that when only two or three rows of pictures are hung, the vast expanse of uncovered wall space above the pictures suggests inadequacy of exhibits; whereas, to provide for the

satisfactory general effect in such galleries, works would have to be hung so high as to be seen with difficulty, if at all, and to their depreciation and the lowering of the effect of the exhibition as a whole. In the majority of galleries the light is inadequate because of too small an aperture in the roof, or too great a space—often encumbered by beams between the outer skylight and the lower glass screen. Here the picture rooms not only are admirably lighted by day, but at night are illuminated by powerful electric lights placed above the ground-glass ceiling, so provided with reflectors that the walls of the gallery appear as if under the effect of daylight. The elimination of visible reflectors is of great advantage to the appearance of the galleries.

In working out their designs for the Albright Art Gallery the architects utilized some important rediscovered constructive principles which were employed by the ancient Greek architects with great refinement and nicety in producing agreeable optical effects. The columns are not straight in their lines, but have the entasis, or slightly convex profile, which takes away the disagreeable effects of rigidity and poverty which result from perfectly straight lines. The columns, moreover, are not equi-distant from each other, and they are so set that their axes lean slightly toward the center. All this—though only apparent, perhaps, after one's attention has been called to it—gives an artistic charm, adding greatly to the impressiveness of the structure.

The north and south wings of the Art Gallery are not so high as the central court. They are connected with the latter by walls having exterior colonnades. In these colonnades and in the "loggia" of the north and south ends there is a total of one hundred and eight



"The McMillan Fountain," by Herbert Adams

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marble columns, each a monolith. Projecting on the east front from the north and south wings are to be caryatid porches closely resembling the single south porch of the Erechtheum. These porches are not completed, but the eight caryatids to support the entablatures have been created and are the last work of the eminent American sculptor, Augustus Saint-Gaudens.

In the course of the preliminary study of the new gallery, a reduced model of the entire structure with all details was made in plaster, and during the progress of the work, the columns and sculptural details were modeled in full size, to afford opportunity for careful experiment and observation as to absolute fitness.

The materials from which the Art Gallery was constructed were selected for the reason of their durability, beauty, and appropriateness for the style of the architecture and for their use in the building. The white marble of the exterior, of the sculpture court, of the entrances to the various rooms, came from the Beaver Dam quarries, near Baltimore, Maryland. It is very hard and close-grained and is considered the most lasting of American marbles. It is the material used for the construction of the upper portion of the Washington Monument, and also, in part, of the National Capitol at Washington. Its crystallization is particularly fine, and it has variations of yellow and pink tones which become intensified upon exposure to the air and give a very beautiful effect. The red-brown marble used for the floors of the rooms in which pictures are to be hung is from Tennessee. Its low tone is particularly agreeable in rooms designed so that nothing will conflict with the color effects of the pictures on the walls. This marble has been given a dull surface so

that reflections in it are avoided. The wainscoting below the picture line is of black marble of a greenish cast. The doors of the structure are of bronze.

The sculpture hall is a basilica with sixteen columns supporting the roof. Corresponding pilasters are along the walls of the side aisles, and at approximately the same distance apart at the ends. Communicating with the central hall are rooms opening upon it on the north and south sides. The effect of the court is shown in the illustration (p. 152). The apse, cut off from the large hall, serves the purpose of a lecture-room.

Naturally artists are reluctant to lend pictures to a museum where the light is poor. But here overhead lighting was used, with general satisfaction, coming through a lower ground-glass skylight, which cuts down unnecessarily high walls and offers a space in which to conceal the artificial illuminations.

Since the dedication of the Albright Art Gallery, in 1905, progress has been rapid, and every phase of modern art has been presented for the education and entertainment of an art-loving public. Through many important special exhibitions and lectures, as well as solely through the beauty and dignity of the building itself, the gallery has been one of Buffalo's greatest attractions. Here have been seen in the last seven years, besides the best recent works of contemporary artists, some of the greatest paintings, both ancient and modern, from all countries, which have been lent by important museums and private collectors, such as Mr. Charles L. Freer, Mr. George A. Hearn, Mr. William T. Evans, Dr. Alexander C. Humphreys, Mr. W. K. Bixby, Senator William A. Clark, Mr. Hugo Reisinger, and many others in America, Canada, and from foreign lands. Mr. Richard Canfield lent his entire collection of the



"Pan," a fountain figure, by Edward McCartan

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works of James McNeill Whistler. Mr. Archer M. Huntington brought to America and lent to the Albright Art Gallery notable collections of the works of Ignacio Zuloaga, Joaquin Sorolla, and Prince Paul Troubetzkoy. Collections have been brought especially for the gallery from Scotland and Germany; the French Impressionists have been represented; the Scandinavian artists; the famous collection of the Société Nouvelle; the exhibition of the works of Alfred Philippe Roll, President of the Société Nationale des Beaux-Arts, Paris; a great exhibition of contemporary French art selected from the Panama-Pacific Exposition, a collection of over eighty works from the Luxembourg Gallery, Paris, representing the art of France for the last one hundred years, and a great and complete collection of contemporary American sculpture, all arranged by the Director of the Buffalo Fine Arts Academy, first for the Albright Art Gallery, and afterwards sent to other large museums.

The Academy now has a total membership of about 600, composed of thirty-seven Fellows of the Academy (who have contributed at least \$1000 each to its maintenance fund); 226 Life Members (who have contributed at least \$100); five honorary members, and 325 "Friends of the Albright Art Gallery."

Since 1905, or the dedication of the gallery, the total attendance has reached the impressive figure of 1,521,319, and the annual attendance, it is needless to

add, increases appreciably from year to year. The special exhibitions held since the dedication of the building number 156; 24 lectures, by authorities in their fields, have been held.

During the last seven years twenty-seven paintings, 253 prints, two casts, four vases, eight medals, eight photographs, one bronze bust, and 425 books have been presented to the Albright Art Gallery by its friends, artists or otherwise. The purchases made by the gallery during these years may be summed up as follows: twenty-nine paintings, two drawings, twelve photographs, and three bronzes.

The gallery has made a world-wide reputation and an enviable record in the matter of sales from its special exhibitions; the works sold to private collectors since 1905 number 356.

The first Director of the Albright Art Gallery, who assumed his position at the opening of the gallery in 1905, was Charles M. Kurtz, Ph.D., who was a distinguished man in every way, and a most able Art Director. When he came to Buffalo he had been actively engaged with Halsey C. Ives, LL.D., in the artistic management of three world's fairs, including the Paris Exposition. Under the expert and experienced direction of Mr. Kurtz, the Albright Art Gallery made rapid progress. Mr. Kurtz died in 1909, and was succeeded by his assistant and pupil, Cornelia Bentley Sage, Litt. D., who has had the management of the gallery since 1909, and who was appointed Director in 1910.



"The Daughter of Pan"—an exterior view—by R. Hinton Perry

EXHIBITION OF CONTEMPORARY AMERICAN SCULPTURE

The present exhibition of sculpture, which is being held by the National Sculpture Society under the auspices of The Buffalo Fine Arts Academy, Albright Art Gallery, was the thought of the late Karl Bitter of New York. It was for many years Mr. Bitter's wish to hold such an exhibition in the most suitable place under the most favorable conditions, but his untimely death temporarily postponed the actual realization. The new President of the National Sculpture Society, the committee originally appointed by Mr. Bitter, and the Director of The Buffalo Fine Arts Academy, wishing to carry out Mr. Bitter's desires, decided to develop and present a real sculpture exhibition, not the usual affair in which the sculptors play but an incidental part. This exhibition is not a retrospective one; one-man collections of many of the great deceased sculptors have been shown in museums throughout the country. The purpose of this exhibition is to give the public of America an opportunity to see a collection of contemporary American sculpture of the very highest order. The only works of deceased sculptors are those of the originator of this exhibition, Karl Bitter, and a few others who have died since the exhibition was first proposed.

With such a beautiful background, it was the ambition of the sculptors to produce exhibits worthy of being shown. Mr. Adolph A. Weinman, Second Vice-President of the National Sculpture Society, and member of the International Jury of Awards, Panama-Pacific Exposition, San Francisco, 1915, was appointed by the President of the National Sculpture Society to make a selection of objects from the Panama-Pacific International Exposition for the exhibition of the National Sculpture

Society in Buffalo. Over four hundred exhibits were secured, which were shipped to Buffalo at the close of the Exposition. In addition to the objects from the West, which served as a nucleus for the exhibition, other examples were solicited especially for this exhibition and judged by a jury composed of members of the National Sculpture Society.

With the place for exhibition and the objects for exhibition provided, the next step was the actual installation of the collection. Mr. Adolph A. Weinman, Chairman, and Mr. Robert Aitken, both men of established reputation in sculpture, were appointed by the President of the National Sculpture Society as the Committee on Installation, and to their artistic taste and untiring energy is due the greater part of the credit for the success of the undertaking.

The grounds surrounding the gallery offered an especially happy opportunity for the display of larger monumental pieces and some forty or more objects, varying in character from fountain groups to heroic portrait statues and colossal figures, have found places around the gallery. Mr. Bryant Fleming and Mr. Harold Olmsted, landscape architects, have done most creditable work in providing settings for the exhibition both within and without the gallery.

The catalogue contains over eight hundred numbers and works from the studios of one hundred and sixty-eight sculptors. All the sculptors represented are living, except four, who have died since the exhibition was first planned. The exhibition consists of original works of sculpture in all its branches—medals, plaques, small and large sculpture in



The Sculpture Court, showing the "Spirit of Life" at the head of the pool, the work of Daniel Chester French

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bronze and marble, plaster and natural wood and ivory carving, objects of sculpture in precious metals, portraits, allegorical statues, and groups and works of decorative or monumental character.

The place of honor in the exhibition has been awarded to the "Spirit of Life" from the Spencer Trask Memorial, Saratoga Springs, N. Y., by the dean of American sculptors, Daniel Chester French. Mr. French is the master of composition. His precision is not dryness, but technical ease and infallibility; his classical quality is not obedience to tradition but insight into the underlying laws that made tradition. The "Spirit of Life" is a splendid example of his perfection of mass, balance, and finish, and of quiet, inspiring depth, and directness of feeling. Mr. French is further represented by the standing Lincoln, lent by the State of Nebraska; the "Earl Dodge Memorial," lent by Princeton University; the "Alice Freeman Palmer Memorial," "Mourning Victory," from the Melvin Memorial, Concord, Mass., and a "Study of a Head."

All the work of the late Karl Bitter makes a peculiar appeal at this time since he was the originator of the exhibition, was so close personally to many of the men who made its beauty, was so valuable an influence to the art of our nation and left so ennobling a memory as man and as artist. His sustained, faithful, and enduring works are well exemplified in perhaps the largest collection ever assembled, which includes "The Signing of the Louisiana Purchase Treaty," made for the St. Louis Exposition and lent by that city; his "Tappan Memorial," from the University of Michigan; his "Goose Girl Fountain," lent by John D. Rockefeller, Esq., the entire "Karl Schurz Memorial," panels and portrait figure; the entire "Thomas

Lowry Memorial," reliefs and portrait figure; the seated figure of Thomas Jefferson, made for the University of Virginia; the seated figure of Andrew D. White; the "Kasson Memorial," "Faded Flowers," and his last great work, the figure for the Pulitzer Fountain, New York City.

Feminine grace and intellectual beauty have an interpreter par-excellence in Herbert Adams. There is no more entirely charming conceit in the whole exhibition than the beautiful trio of maidens who form the "leit motif" for the McMillan Fountain, Washington, D. C. There is a delicacy, a refinement, a reserve about the work of Mr. Adams which immediately distinguishes it. While the majority of his exhibits are of female subjects, he is not lacking in the ability to express the salient characteristics of a masculine power, as his figures of William Cullen Bryant and Chief Justice Marshall testify.

Adolph A. Weinman, perhaps the most versatile of our American sculptors, is master in many branches of the plastic art. Monumental figures, portrait statues, portrait busts, Indian studies, animal studies, decorative reliefs, decorative figures, fountain figures, medallions and medals are all mediums in which his ability finds expression, and he seems equally at home in every one. He is represented by thirty-four exhibits, ranging in size from the colossal "Sphinx" for the Scottish Rite Temple, Washington, D. C., to commemorative medals. The great "Sphinx" in its beautiful setting, near the shores of the lake in Delaware Park, furnishes the leading note of the exterior in much the same manner as the "Spirit of Life" does in the interior. Quiet, majestic, reposeful, it silently stands guard. Two of Mr. Weinman's



The "Door for the Gates' Mausoleum" by Robert Aitken—an interior view

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smaller figures, "The Rising Sun" and "Descending Night," seem inspired with a sort of rapturous imagery and they so inspire the beholder. "The Rising Sun," a youth with outstretched wings, a figure suggestive of gladness, hope, and the dawn of high adventure, is a fitting symbol of the Sunrise. "Descending Night," a maiden with pensive face, shaded by her hair and drooping wings, sinks to rest. At the Panama-Pacific International Exposition these two companion figures stood on translucent shafts that were pillars of light in the evening. Their profiles against the sky were superb.

"The Fountain of the Earth" by Robert Aitken has compelled the attention of the world of art and won the gold medal of honor in sculpture awarded by the Architectural League of New York in 1915. In this fountain the idea of man's evolution takes a subtler and more profound significance. In general it shows the development and growth of love from its lower to higher forms and the upward effect of that spiritualization upon the life of the earth. The central fountain shows the globe of Earth revolving in the Infinite. The powerful panels of earth are boldly modeled in pierced relief, giving statu-esque realism as well as the pictur-esque ness demanded of a panel. In the first panel are shown the motive "Elemental Emotions"—Vanity, Sexual Love, and mere Physical Parenthood without enlightenment. After the next milestone upon the road of Time, represented by a Herm, is the second panel called "Natural Selection." This presents the approach of the Strong Man; little wings beside his head indicate the dawn of Intellect. Women turn to him attracted by his qualities. Of the men whom they have deserted, one resigns

himself to sorrow; the other prepares to contend the issue.

In the third panel of "The Survival of the Fittest," the battle of life is at its height. The men are in a furious struggle of strength and prowess. The interplay of human passions, the contest of wills and capacities has developed. The women, too, are taking a conscious part in life—one weeping and shrinking from the fray, the other extending a restraining hand. In the last and noblest panel, called "The Lesson of Life," we see the spiritualized and intellect-guided emotions. A helmeted man and pure-browed woman gaze tenderly in each other's eyes. Youth, full of impulse and fire, stays to listen to the words of Reason. The lover keeps in touch with the guiding memory of the mother. The cycle is completed from animal to mental toward the higher foundation of life upon the earth. Seldom has more exaltation of thought and intensity of feeling been infused, without mawkishness or exaggeration, into a work of art. Mr. Aitken is represented by twenty-four other examples of his work, among the most admired being the "Door of the Gates Mausoleum," "Outer Darkness," "Helios," and "The Wounded Diana."

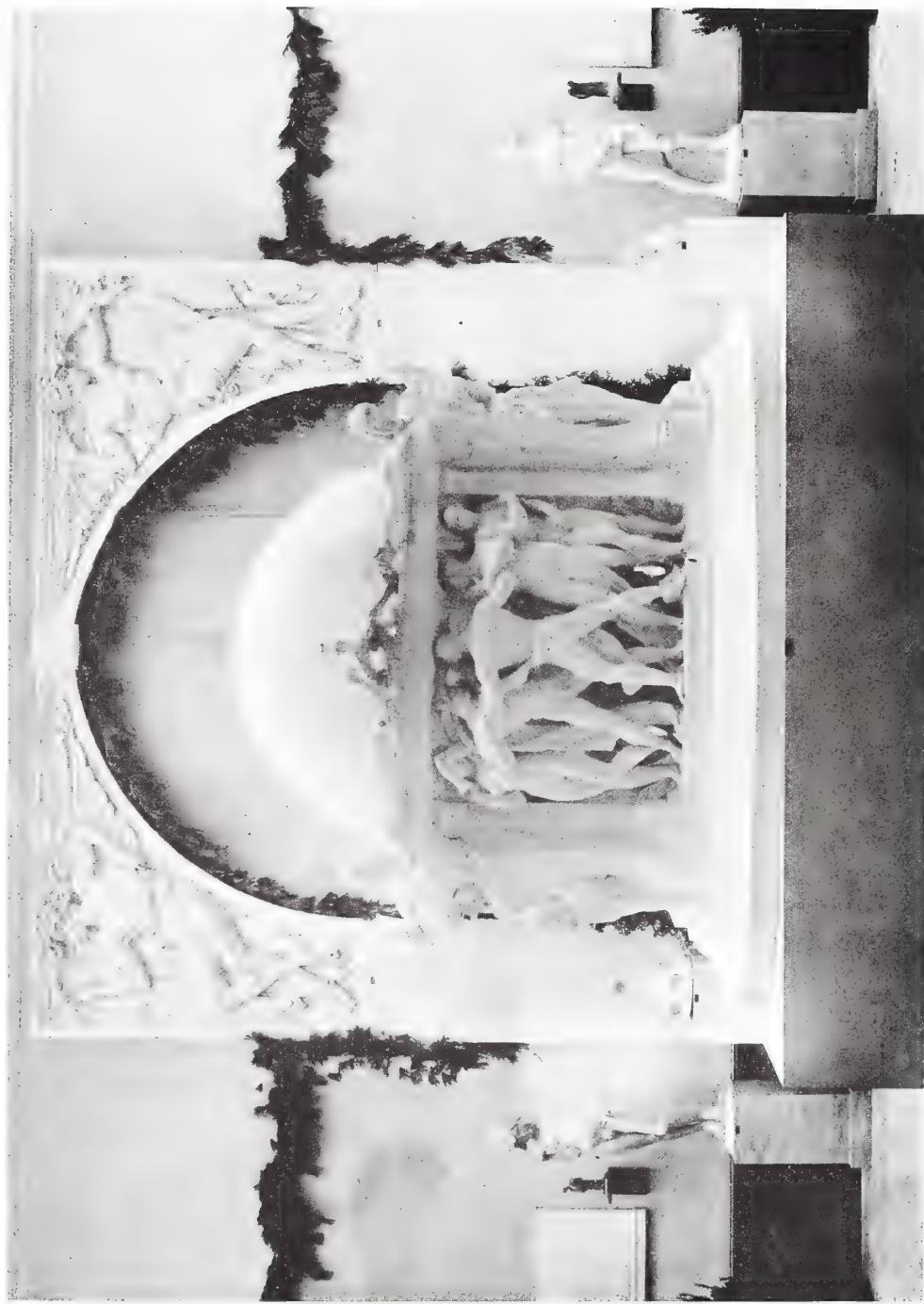
The epic figure, "An Outcast," compelling by its earnestness and the tragedy of its motive idea, is handled with firmness, assurance, and a perfect sense of volume and sculptural mass values. It is exhibited by Attilio Piccirilli, the artist who designed the Maine Memorial in New York City. The appeal of "An Outcast" is too direct to need any illumination. Its frank bigness and physical power, so suggestive and so desperate, are Rodinesque. But though the work is influenced by that master's school and thought, it is by no means a copy of his method. The dejected and



"The Destiny of the Red Man"—in the foreground—by Adolph A. Weinman



"Signing of the Louisiana Purchase Treaty"—to the right—by Karl Bitter



"The Fountain of the Earth" by Robert Aitken

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desolate Outcast, so huge and so tragic, is in sharp contrast with the quaint and fanciful "Faun's Toilet," by the same hand.

James Earl Fraser, pupil of Falguière, in Paris, is represented in the present collection by thirteen fine examples of his work. The bas-relief called "Flora and Sonny Whitney," showing the children of Mrs. Harry Payne Whitney, is one of Mr. Fraser's masterpieces. In this work the figures are not merely laid against the background; they seemingly grow out of it, forming a design of delicately different planes of elevation of subtle tones of gray between extremes of light and dark. The work is a charm-expression of the two children, admirable in composition and style. Mr. Fraser's portrait bust of Theodore Roosevelt is also one of his masterpieces.

Frederick MacMonnies is represented in this exhibition by two important works. His "Pan of Rohallion," which was exhibited at the Panama-Pacific International Exposition, is a superb piece of imaginative sculpture, and his "Running Diana," the other object in the exhibition, is remarkable for the free, elastic movement of the body. Both figures have the charm of living lines which is a distinguishing characteristic of the work of MacMonnies, as much as the actual beauty of the modeling. MacMonnies was a pupil of Saint-Gaudens and had the privilege of working under this great master at the time of his greatest productions. Later he studied in the studio of Falguière, in Paris, where he took the *Prix d'Atelier*, which ranks next to the *Prix de Rome*.

The works by the Buffalo artists who are represented at the collection were submitted to the New York Jury, and are as follows: "The Mother of Men," by Herbert M. Dawley; "The Incense

Burner," and "Head of a Woman," by Anna Glenny; "Jane" and "Relief, Ellen Portia Watson," by Mrs. Charles W. Goodyear, Jr.; "Portrait Bust, Miss L." and "Sun Worshipper," by Thomas Jones; "The Bee Queen," "The Little Dwarf," and "Portrait Statuette," by Elizabeth MacKinstry; "Fountain Figure," and "The Watcher," by Louisa Hayes; "Stone Bull," "Boyhood," "Horse and Man Drinking," "Hound," "Study for Centaur," "Lion Cub," "Scratching Dog," "Calf and Colt," "Dog Andirons," and "A Fountain," by Charles Cary Rumsey. "A Fountain," by Charles Cary Rumsey, owned by Mrs. E. H. Harriman, is especially fine, and the two works by Miss Anna Glenny have attracted much attention since the exhibition opened.

The time is especially right for such an exhibition as the current one and the Albright Art Gallery is superbly adapted to its presentation. American sculpture has come into its own and in the exhibition at the Albright Art Gallery the public has the opportunity of seeing the most complete collection of the plastic art of our country ever presented, shown under conditions and in a setting which are ideal. It is to be hoped that the people will avail themselves of this opportunity and that the Albright Art Gallery may serve as the medium for bringing the artist and the public into closer understanding.

The exhibition opened with a private view and reception on June 17 and will close on October 2. During the past two months of the exhibition the attendance was eighty-nine thousand five-hundred and seven and twenty-seven sales were completed. The closing month is attracting increasing crowds and many important works of sculpture are under consideration for purchase.

Albright Art Gallery, Buffalo, New York.



The Redwood Library, Newport. Designed by Peter Harrison, 1745. Several times enlarged, but with façade unchanged

THE HISTORY AND MONUMENTS OF OUR NATIONAL ART *

FISKE KIMBALL

A N apology may seem needed for speaking of a national art of our own, for it is a commonplace that we have none here in the United States.

It is admitted, to be sure, that in the colonial period there was a worthy, if modest, beginning, but it is felt that, with the classical revival of the early nineteenth century, we entered a period not only of dependence, but of barbarism. Of the art of later days some of us would scarcely say more than Touchstone said of Audrey, "An ill-favored thing, but mine own."

To protest only against this, however, would evidence a provincial false modesty, as well as a lack of historical perspective. It is only our tendency to depreciate our own inheritance, coupled with nearness to the events, which prevents us from seeing that in the monuments of republican days as well as in those of colonial times, we have as valuable and characteristic an index of contemporary civilization as in those of Greece or the Middle Ages. The hesitancy of our early attempts, the subsequent insistence on the following of authentic foreign models, are the artistic outgrowths of a notable historic movement, the phenomena of colonization. New in modern times, they are worthy of sympathetic study rather than invidious condemnation. Besides the local and patriotic interests which attach to a study of our early monuments there is thus another interest, more general. The knowledge gained of

an art, near our own day, establishing itself under primitive conditions, assists not a little in the comprehension of similar movements in earlier times. For the historian of a later age even the apparent chaos of revivals will no doubt achieve its unity, as the expression of the unique historical culture of the nineteenth century.

If the value of such a study be granted, it is obvious that it should begin as soon as possible, owing to the rapid destruction of the monuments. A great number have been already demolished, leaving scarcely an evidence in regard to their form. Of many important buildings, not even a plan is preserved. In the case of other buildings, where a certain appreciation of their interest has prevented their entire demolition, very radical changes have been made, without any permanent or adequate record of their previous condition. The capitol at Richmond, the library of the University of Virginia, the old custom houses in New York and Boston, are but a few of the important monuments which have lost in archaeological authenticity by such remodeling. Others are in momentary danger. The need of thorough examination of these monuments, and of the publication of descriptions, plans and photographs, is urgent.

The study so far given to this field, it must be confessed, has been relatively desultory and unsystematic. It has depended entirely on individual initia-

*A paper read at the General Meeting of the Archaeological Institute of America in Princeton, N. J., Dec. 28-30, 1915.



The State House, Boston. Designed by Charles Bulfinch, 1795. Many times added to and altered internally, but still preserving much of its original aspect.

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Independence Hall, Philadelphia, as restored to its condition in 1776

tive and has been too often limited in value by inexperience in historical and technical matters. While a few monuments or groups of monuments have received exemplary treatment, others equally important remain almost unnoticed. In many existing treatments, moreover, only a single aspect of the subject in hand has received consideration. With a number of notable exceptions, architects and artists who have written about our early works of art have been preoccupied with artistic appreciation, rather than with authentic information respecting origins or development, whereas the local historians have been preoccupied with the historic associations, rather than with the form and the artistic consequences.

Of the exceptions to this rule a few representative works only can here be

mentioned—in architecture, the work of Messrs. Isham and Brown on the early houses of Rhode Island and Connecticut; in painting, the volume on Gilbert Stuart by George Champlin Mason; in handicraft, the researches of Barber on American pottery, of Hunter on Stiegel glass, and of Halsey and Jones on early American silver. In the crafts, indeed, recent instances could be multiplied; and it is safe to say that here a great period of scientific study has been already begun. In the publication of drawings of colonial architecture, likewise much has been done, although with little effort to distinguish the original form of buildings from subsequent additions, and with interest more in individual details than in questions of plan and ensemble.

The accumulation of published docu-

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The Cabildo, New Orleans. A relic of the Spanish régime

ments also has become considerable. It includes important material on most of our chief painters and architects of early days, although not enough, in many cases, to permit a full knowledge of their activity. A general summary of our present knowledge has been begun in the series of volumes on the history of American art, edited by John C. Van Dyke, which, however, includes so far only painting, music, and sculpture. A general account of the development of architecture in this country has scarcely been attempted, and an effort to co-ordinate the development of different branches in the arts in North America is a matter for the future.

A brief review of the material available will suggest the important work which still remains to be done. This

material embraces not merely the monuments still existing, with their internal evidences of origin and change, but also a vast mass of documentary evidence, equally important though less observed. This includes, first, the original designs and drawings of early architects and craftsmen, many still extant; secondly, contemporary views and descriptions, contracts, accounts, legislative and other stipulations. All these throw light on the original form of the multitude of works now destroyed or modified, and are necessary to authenticate even those which still remain. They are equally necessary to determine the authorship and sequence of the monuments, of which, in the case of our early buildings, we actually know less than we know of the works of Greek architecture and sculpture.

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The Philadelphia Library, the first work of William Thornton, 1789. Demolished 1880.
From the engraving by William Birch.

To attain valid results in the study of all this material requires an exactitude of method quite comparable to what is demanded in other archaeological fields. The three hundred architectural drawings of Thomas Jefferson, for instance, bear for the most part no signature, no titles, and no dates. Identification of subject, authorship, and sequence can be made only by comparison with existing buildings or with other documents, and by the most minute study of the technique and materials of the drawings themselves, extending even to the smallest fragment of a watermark. The stratification of the debris at Jamestown is as complex and difficult of study as that of the *Ægean* sites. Only by the most vigorous search for

every vestige of evidence, by criticism of authenticity and signification, and by the nicest historical tact in interpretation, can the full value of the material be realized.

The work ultimately necessary falls into two parts, dealing with portable and fixed objects respectively. Portable objects, such as sculpture, furniture and articles of handicraft, so far as they cannot be preserved in place, as well as original drawings, views, photographs and measured studies, are objects for collection by suitable museums. Besides historical museums in which the artistic or archaeological interest is incidental, we have already some important local museums primarily devoted to colonial art—the

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The Old Custom House, Boston, built from the designs of Ammi B. Young, and remodelled in 1913

Pendleton collection in Providence, for instance. The Pennsylvania Museum in Philadelphia and the Metropolitan Museum in New York, especially, have extensive collections of early American furniture and crafts. One may, further, hope that the National Museum in Washington will ultimately devote as much attention to works of the colonial and national periods as to those of aboriginal and prehistoric times.

Equally necessary, but more neglected, is the preservation, inventory, and publishing of the architectural and other fixed monuments in a manner more effective and systematic than heretofore. Local efforts to avert the destruction of important buildings must be aided by the widespread protest, at least, of a powerful national organization. The advantages of uniformity make direction by such an organization especially desirable for the undertaking

of a comprehensive inventory of our national heritage of monuments, on the lines established for similar undertakings in Europe.

In a publication of this sort would appear, for each monument, a concise description, accompanied by graphic representations, a trustworthy account of its origin and history, with references to the documentary sources and published accounts—all arranged systematically by states or regions, and exhaustive within established limits. There is scarcely a European state which has not made good progress in such an enterprise. In many it is completed, with great benefits to scientific knowledge. With our own more limited material, the accomplishment of a similar task should readily be possible, and may well be felt a matter of national pride. Local agencies for the execution of the work already exist. What is needed is some

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The Custom House, Philadelphia. Erected for the United States Bank, 1819-24, on the model of the Parthenon

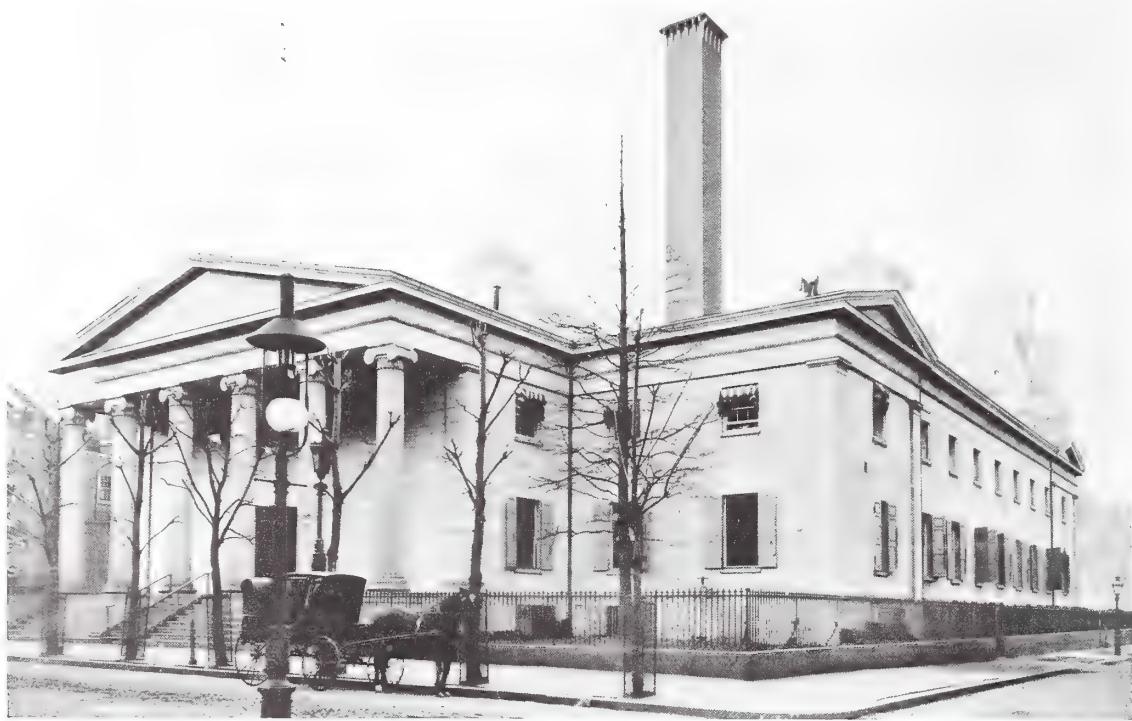
powerful initiative and central supervision for establishing the canons to be followed and insuring a high standard and uniform publication of the results. It is scarcely too much to hope that the state governments or the national government may be willing to lend their financial assistance, if the work is undertaken by a responsible organization.

Various professional and learned societies already take an interest in our early monuments, or in certain aspects of them—the American Institute of Architects and its chapters in the artistic aspect; the local historical societies in the historical, antiquarian, and genealogical aspects. At least two regional organizations: the Association for the Preservation of Virginia Antiquities and the Association for the Preservation of New England Antiquities, are doing notable work in the protection of monuments, and incidentally in the publica-

tion of scientific descriptions in their bulletins and reports.

Limitations of interest or of scope, however, tend to prevent any of these organizations from grasping the opportunities of national magnitude presented by the subject. The Institute of Architects is absorbed in determining matters of professional practice arising in a vast creative activity, which leaves little time for the patient investigation and accurate study required by historical questions. The American Historical Association is so well occupied with political, constitutional, institutional, military, economic, and religious history, that the history of art and its monuments can scarcely expect consideration in that quarter. In this country only the Archaeological Institute of America concerns itself scientifically with the history and monuments of the fine arts. Although it has not hitherto

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The Old Mint, Philadelphia, demolished 1900

devoted much interest to our own direct heritage of colonial and early republican monuments, it has been for some time gradually taking steps in that direction. In instituting its Committee on Mediæval and Renaissance Studies it has gone far beyond the usual scope of archaeological societies, and asserted its claim to the whole field of the history of art. In its study of prehistoric antiquities in America it has begun to investigate the Spanish-Colonial architecture associated with them. With many of these Spanish buildings, the monuments of the English, French, Dutch, and Swedish colonies are absolutely con-

temporary, and they are separated by no logical barrier.

Recognizing this, the Institute has now authorized the appointment of a Committee on Colonial and National Art in America to canvass the situation and propose practical means for accomplishing the ends desired. It is hoped that all those interested in historical study of early American architecture, painting, furniture, ceramics, and other crafts, or in the material and cultural development of the colonies and the nation, may give it their support.

The University of Michigan



AN IDYLL OF HARLEM

Arthur B. Davies

THE AMERICAN PAINTER, ARTHUR B. DAVIES

DUNCAN PHILLIPS

THE yearning to do something never done before is the besetting passion of the imaginative artist. He may be already endowed with the God-given power of making a happier world of his own creation out of the meaner world of his common days. He may be already endowed with a mystic means of getting his dreams expressed to his own glad relief, and to the infinite enlargement and enrichment of the lives of others. Yet, although his imaginative art is thus a way of spiritual communication, enabling kindred spirits to pass freely through the walled garden of his dreams and to share his delight therein, yet he is not satisfied.

The Ancient World was beautiful and ever it is sweet to dream of it, but it is not wise to dream all day. And the Future World is overwhelming and now it is thrilling to think of it, but one's thoughts evaporate when one tries to

express them. The Present Hour is the prevalent theme for art. But oh, to be rid of the tyranny of the truth! Oh, to be freed from the too, too solid earth of facts! Thus our American painter, Arthur B. Davies, cherishes the past while he awaits the dawn of destiny. He is in riotous revolt against the commonplace. Curiosity is his master passion. "Beauty touched with strangeness" is for him the aesthetic ideal.

For those dreamers of ancient days, those "gleaners after Time"—Puvis de Chavannes and Réne Menard, the inspiration came from the large air of Hellas and its goddesses and heroes. For Arthur B. Davies as for the English Pre-Raphaelites the inspiration is from fifteenth century Italy. Davies is more troubled with the ecstasy of beauty and more tortured with the desire for an intensely personal expression than ever were the calm-eyed Greeks. Even when



THE ILLIMITABLE DAWN

Arthur B. Davies



Arthur B. Davies

MEASURE OF DREAMS



Arthur B. Davies

DANCING CHILDREN

ART AND ARCHAEOLOGY



CRESCENDO

Arthur B. Davies

he sounds the Greek motif, it is with that complex modern longing for the Greek ideal which first came into art in the Quattrocento.

The rhythmic, rippling lines of the nymphs of Davies are the grateful tribute he pays in the coin of modern art to the decorative linear imagination and the subtly intimate emotion of Botticelli. He loves also the minor moods of the Tuscans, Umbrians, and Venetians, their playful fantasy, their delights in bits of romance and humor, their joyous or ominous backgrounds of landscape with the real world so sweetly transfigured by their wayward temperaments.

This consciousness of the background with the early Italians has been recognized as their dawning consciousness of the part that art was destined to play in personal expression. And with Davies, the land and the sea and the sky are employed as so many instruments upon which he plays improvisations upon themes of Piero di Cosimo and Giorgione. California's giant tree trunks and castellated mountain crests afford him ample opportunity for flights of fancy, and for dreamlike apparitions of

Norns and Unicorns and Nymphs and Satyrs. Even when his wonderlands are seen in solitude, as in the solemn landscapes *Before Sunrise* and *Many Waters*, we are thrilled by a sense of hushed expectancy, thoroughly in the mood to feel that anything might happen.

Perhaps the nearest Italian analogy to the romantic dreams of Davies may be found in the allegories painted by the aged Giovanni Bellini after he had fallen under the influence of his brilliant pupil Giorgione. Glamorous are those backgrounds of lonely lakes agitated by the wind, of dramatic deep-blue skies garlanded with little silver clouds, of far majestic mountains sharply outlined in the frosty evening air. The foregrounds are utterly incomprehensible yet bewitching with their dreamlike semblance of confused reality. In the dreams of Davies (as of Bellini) there are the loveliest little children, and they are none the less the children of dreams for being dressed in frocks which they have worn in Central Park and on Fifth Avenue. Titles are often given to these fantasies and some may puzzle over them in vain. I never care to know what they mean,



VISIONS OF GLORY

Arthur B. Davies

ART AND ARCHAEOLOGY

those re-appearing forms of little girls at play, of stags and goats in woodland ways, of tall, pale dream-women beside the marge of streams. For me they are just music, faint melodies of flutes, music too far away to follow—yet vibrant with the rhythms which persist in silent places.

For all their witchery, the children of Davies are exquisitely real, and they speak of the artist's tenderness and sympathy with child-life. One is inclined to regard as his highest because his most human expression such pictures as the *Children Dancing*, and the *Idyll of Harlem* with its decorative glimpse of High Bridge in fading light under a mellow moon. But one cannot overlook the streak of the abnormal in Davies which has now passed from caprice to a phase of sheer perversity. The yearning for he knows not what has become a dominant motive driving him on to dissipations of experiment. Even in his early work we are often disturbed by an exuberant extravagance of conception or an affectation of archaic drawing. A single abnormal figure will hurt us like a persistent dissonance in a musical passage of rare harmony.

The truth is that Davies has grown tired of looking backward and now seeks to pierce the veil of the unknown, to follow any imagined gleam of "that untravelled world whose margin fades forever and forever as we move." He has symbolized this summons to which his soul responds in many beautiful pictures. The most comprehensible of these is entitled *The Illimitable Dawn*. Three young girls, hand in hand on a hilltop, overlooking a far view, stand hesitant under the vastness of the sky, their lovely bodies tremulous with the wonder of the light they see on the horizon's verge. One of them looks wistfully backward, but the other two

face the dawning, and the smallest one unconsciously bows before it, as if the thrilling meaning of her youth had suddenly burst upon her with almost overpowering force. But the picture in which Davies has spoken most directly of his personal emotion is the *Measure of Dreams* at the Metropolitan Museum. A woman lost in sleep is seen passing from one dream to another. Pale waters, shadowy shores, and through a drowsy land the dreamer still adventuring, lured on by curiosity and fearful charm, her languid limbs reluctant to be led. The conception sums up the romantic beauty and the unconscious pathos of the adventurous art of dream-haunted Davies.

With the passing years the titles and the symbols have become more and more cryptic in their implications until at last we know that Davies is in quest of something he will never find. What he has sought and what he is seeking is the quality of abstract emotion which can attain perfect expression only in the art of music.

In the decorative panel *Crescendo* he has symbolized the music of design with an arabesque of beautiful nude girls in graceful poses, the flow of lines carried further by the mountain background of distant summit silhouettes. But this tribute to the quality which he reverences in music was not enough. Davies would not be comforted by the possession of any power incapable of the production of actual music with emotion emancipated from all mental associations, however subtle and vague. By perceptible stages he has planned to storm the fortress of abstract expression. He approached through the misty region of dreams. Having explored the realm of the subconscious and enjoyed suggesting its glamor, even as old Bellini was doing in his *Allegories*,

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MANY WATERS

Arthur B. Davies

Davies turned to the idea of symbolizing music itself. But still the forms were too mindful of the actual world, which music leaves behind. Then came the deliberate distortions and arbitrary alterations preparing us for the inevitable break with all pictorial traditions, in emulation of music's self-contained expression of rhythm and ecstasy.

As it now appears, the art of Davies, vulgarized by association with the sensational performances of charlatans, is often a tragic sight to behold. What we seem to see is his winsome world of make-believe broken to bits as if at the whim of a sick, petulant child. But although the fabric of his art seems shattered, we are told not to scold nor to worry. All shall be for the best. It was necessary to tear down in order to build up again. All that he has done before was significant only as the elementary education of a primitive artist wherein

he finally outgrew the futility of imagination in painting. Now he is going forward—his face to the light. The first experiments seemed sheer madness. Recently, however, he has done something in the new Cubist manner which at least reveals the new workings of his mind. The wonderful room in a New York home which owes its wonderfulness to its Davies decorations gives such sensations of form and hue, of light and volume, as we receive in looking through a prism of multicolored glass. Incidentally, we catch hints of fair young limbs and faces, with shreds and patches of beautiful, harmonious color, all amid a barbaric welter of well-executed design.

The lady who gave her friend the artist a free hand to create these walls of her home is a musician and she finds her rooms actually restful. When she enters it she enters a realm of music where one is not confused by the chaos

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because one is not searching for meanings. The effect of such decoration, however, is no more truly an effect of music than the linear cacophony of crossed diagonals on a screen of Chinese lacquer. It is after all only a suggestion of rhythm, like the dream-visions of former years. Nor has it the old power to stir our emotions, for the color and line have not yet gained enough in intensity and magnetism to compensate for the loss of those joyous surprises which we found in the sweet capricious fantasies of the earlier pictures.

The technique of Davies is never conspicuous. Even in the latest, chaotic experiments, one thinks more of his mind than of his method. In fact the sensitive, bizarre line of Davies is so adequately expressive of his conception or lack of conception, that it is difficult to think of the drawing apart from the dream and of the dream apart from the drawing. The earliest paintings had the

precision of line and the clear bright color of the Florentine Allegorists. Later his palette gained a Venetian richness. In his best period a liquid brush fluent with smooth, cool washes—blue predominant—lightly played over smooth or coarse-grained canvases, variously selected for the various textures desired. The surfaces of the best pictures of this period have that delicate charm which painters call “quality” and the lines are as impetuous with inspiration as the words of great lyrics. However, in spite of the technical distinction of the art of Davies, the originality of the work is mental rather than manual. The paradox of his aggressive attitude as a chef d'école of modernity is that really he is only a modern edition of that quaint primitive Piero di Cosimo. In every age such dreamers seem unsatisfied, preferring evocations of the past and intimations of the future to sensations of the present hour.





PEACE PROTECTING GENIUS

Paul Bartlett



Design of the Pediment Group as completed

UNVEILING OF THE PEDIMENT GROUP

OF THE HOUSE WING OF THE NATIONAL CAPITOL*

PAUL WAYLAND BARTLETT

IT is very unusual for an artist to be invited to speak at the unveiling of his own production. This ceremony, however, is unusual in so many ways, that I hope I may be forgiven for having accepted the invitation.

To be able to leave one's imprint in sculpture on the noblest building of this country is a great honor. To have the opportunity to make an effort to add to its grandeur and beauty is, without doubt, a rare privilege.

It has also been a great responsibility—and you may well believe that the responsibility of this privilege has never been forgotten for a moment, during these long years of work and study.

The preliminary negotiations concerning this undertaking brought me in contact with Senator George Peabody Wetmore and the Hon. Samuel W. McCall, chairman, at that time, of the Senate and House committees, respectively, on the Library. When we came to discuss the subject or theme to be represented on the pediment, I was told

that there was a vague feeling in the committee that the subject should be taken from the history of the United States. We came, however, to the conclusion that the theme should be of the present rather than of the past.

We thought, because the House represents in its largest sense, the people, that the people, the life and labors of the people should be portrayed on this building—this temple of democracy. Hence this conception. An allegorical group, consisting of two figures, "Peace protecting Genius" fills the center of the pediment. "Peace," an armed "Peace" stands, erect, draped in a mantle which almost completely hides her breast-plate and coat of mail; her left arm rests on her buckler, which is supported by the altar at her side. In the background is the "olive tree of peace." Her right arm is extended in a gesture of protection over the youthful and winged figure of "Genius," who nestles confidently at her feet, and holds in his right hand the torch of "Immortality." The composi-

*The sculptures recently completed to embellish the pediment of the House Wing of the National Capitol, of which a preliminary account was given in *ART AND ARCHAEOLOGY*, Vol I, No. 4 (January, 1915), were unveiled with impressive ceremonies August 2, 1916. Remarks were made by Representative Slayden and Speaker Clark, and also by the sculptor of the group, Paul Wayland Bartlett. We present in full Mr. Bartlett's address, and give a series of pictures illustrating the group.—EDITORS.



THE HUSBANDMAN

Paul Bartlett



THE REAPER AND HIS ATTENDANT

Paul Bartlett



THE IRONWORKER AND PRINTER

Paul Bartlett



THE FOUNDER

Paul Bartlett

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tion is completed by two other groups, symbolizing the two great fundamental powers of labor, the two great sources of wealth, agriculture and industry.

The most modest of our farmers and laborers can find in these groups the symbol of his own self and of his endeavors. He may even find his own resemblance there, and he will see that his helpmate, his children, his cattle and the harvest of his fields, have been exalted and carved in marble forms on the Capitol of the United States. The printer, the iron and steel worker, the founder, may do the same, and enjoy the same profound satisfaction. The toiling factory girl, spinner or weaver of textiles, will observe that she has not been forgotten, and those who are devoted to the sea can discover a group which will remind them of the joys of their vocation.

A wave terminates the sculpture at either end of the pediment, and is meant to indicate that all this humanity, all its power and energy are comprised between the shores of two oceans, the Atlantic and the Pacific. So much for the poetic and philosophic.

Permit me now to say a few words about the technic. For a real artist, every new subject, every new undertaking, is a new problem, and requires a new solution, adapted, of course, to the special characteristics of the case in hand. Any art which is not based on this principle is not a "living" art. Any effort to use an old solution for a new problem is the admission of artistic impotence; and the artist, in so doing, not only eludes the difficulties of his new problem, but also loses his opportunity to discover some new form of beauty.

Now, one of the important problems to be solved in this case was the amalgamation of the living forms of today, with the classic details of a semi-classic style.

In using our brawny types of men and women, from factory and field, in modeling their simple working clothes, it was necessary to execute these figures in such a manner that they should not conflict with this distinguished but rather delicate architecture. It was necessary that they should have a distinctive decorative character in harmony with their immediate surroundings. Too much realism would have been ugly. Too much classicism would have been fatal.

Usually, pediments are composed for a general front view, and are approached by a spacious avenue forming a vista. This happens here only for the central pediment. The fact that this building has such a wide façade and three pediments, that it is generally approached by the sides, and that a person standing on the plaza has a slanting view of at least two pediments, changes entirely the ordinary scheme, and has necessitated a new principle of composition. The means employed to meet this contingency are not very visible from the plaza: they were not meant to be visible; but great care has been used in the effort to make the side views equal in interest to the full front view.

There were other problems, such as the scale and grouping of the figures, the spacing of the groups and so forth, of which I will not speak. Suffice it to say that with time and study they were solved to my satisfaction—the method of work was as follows: First a small sketch was made, then a larger one, and then another. These were changed, figures were taken away and others put in their places, so on and on, in a continual effort to improve the scheme, until the final models were finished, ready to be carved in marble, erected, dowelled, and cemented in place.

CURRENT NOTES AND NEWS

The American Art Number of Art and Archaeology

THE editors of *ART AND ARCHAEOLOGY* are glad to devote half of this American Art number to Buffalo as an art center and the exhibition of American sculpture at the Albright Art Gallery. Buffalo has gained world-wide fame, in artistic matters, in recent years, through the enterprise of its citizens and the extraordinary efficiency and enthusiasm of Dr. Cornelia B. Sage, Director of the Albright Art Gallery, who has brought to that city collections of paintings by foreign as well as by American artists. Hence it was natural that the National Sculpture Society should select Buffalo for the first comprehensive exhibition of American sculpture. We are fortunate in having the story of the Buffalo Academy of Fine Arts, the description of the Albright Art Gallery, and the appraisal of the sculpture exhibit from the pen of Miss Sage. Cornelia Bentley Sage was born and educated in Buffalo. In 1904 she was appointed Assistant Secretary of the Buffalo Fine Arts Academy, and from 1905-1909 was Assistant to the late Dr. Charles M. Kurtz, Director of the Academy. In 1909 she was appointed Assistant Director, and in 1910 Director of the Buffalo Fine Arts Academy, and Albright Art Gallery, which position she still holds. She has organized from time to time various exhibitions of paintings, sculptures, and bronzes by American and foreign artists for leading American museums. She is at present organizing several great exhibitions of French Art for America. Miss Sage was awarded the degree of Litt. D. by the Syracuse University in 1915; the Decoration of Violet Rosette, "d'officier de l'Instruction Publique," French Government, 1916; and the Medal, Société Nationale de Beaux-Arts (new salon) Grand Palais, Paris, 1916.

The Archaeological Institute Committee on Colonial and National Art

AT the Annual Meeting of the Council held in New York, December 28, 1915, the Archaeological Institute authorized the appointment of a committee to have under its supervision the study of the history and monuments of our colonial and national art. Mr. Fiske Kimball's paper in this issue outlines the scope of the work of this committee. The membership of the provisional committee which will add to itself other members and organize the work of the full committee is as follows: Fiske Kimball, University of Michigan, who recently won the Sachs Research Fellowship in Fine Arts from Harvard University, Chairman; W. Sumner Appleton, Secretary of the Society for the Preservation of New England Antiquities, Boston; Glenn Brown, Washington, D. C.; George H. Chase, Harvard University; Allan Marquand, Princeton University; Charles Moore, President of the National Commission of Fine Arts, Detroit; F. W. Shipley, *ex-officio* as President of the Archaeological Institute, St. Louis.

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The Buffalo Society of the Archaeological Institute

THE Buffalo Society of the Archaeological Institute was established in 1910, and has since that time been an important factor in the higher life of the community. Its officers and members are as follows: President, John G. Rodgers; Vice-Presidents, Dr. Charles Van Bergen, Dr. Arthur W. Hurd; Secretary, Mrs. John J. Albright; Treasurer, Clifford Hubbell; Councillors, John G. Rodgers, *ex officio*, and Dr. Charles Van Bergen; Executive Committee, the above-mentioned officers and Dr. Andrew V. V. Raymond, Mrs. Charles H. Frost, Mrs. George W. Parkhurst. The life members are: Mrs. Harold M. Esty, John D. Larkin, Mrs. John D. Larkin, Ruth R. Larkin, Mrs. Carleton Sprague, and Mrs. Ansley Wilcox. The annual members are: Mrs. John J. Albright, Mrs. Trueman G. Avery, Frank B. Baird, Horace P. Chamberlain, Willis O. Chapin, Norman P. Clement, H. Edward Cumpson, Burwell S. Cutler, Charles S. Davis, O. E. Foster, Mrs. Charles H. Frost, Frederick C. Gratwick, William H. Gratwick, Mrs. William H. Gratwick, Mrs. David Gunsburg, Mrs. William Hamlin, Lawrence E. Harmon, Mrs. Anna M. Hedstrom, Mrs. John Miller Horton, Henry R. Howland, Clifford Hubbell, Dr. Arthur W. Hurd, Willis K. Jackson, Rev. Dr. Charles A. Jessup, Spencer Kellogg, Hugh Kennedy, Bertha A. Keyes, Mrs. John D. Larkin, Jr., Albert F. Laub, Franklin D. Locke, Mrs. Rufus Mathewson, Mrs. Harry E. Montgomery, Albert B. Neill, Mrs. Porter Norton, George W. Olmsted, Mrs. George W. Parkhurst, William M. Ramsdell, George F. Rand, Mrs. George F. Rand, Dr. Andrew V. V. Raymond, John G. Rodgers, Mrs. William A. Rogers, George P. Sawyer, Hans Schmidt, Walter H. Schoellkopf, Mrs. Samuel S. Spaulding, Maurice C. Spratt, Dr. Charles Van Bergen, James P. White, Martha T. Williams, Mrs. Harry Yates, The Franklin School.

The Frank Gair Macomber Collection of Oriental Arms and Armor

IN the Boston Museum of Fine Arts there has just been put on exhibition a collection of Oriental arms and armor, most of which belongs to the Macomber collection, although that has been supplemented by a number of pieces from the Museum and from the Boston Athenæum. There are fine examples of the Malayan kris with richly carved hilt, and of the Javanese kris with its artistic blade, of the Nepal kukri and kora, shaped like bill-hooks, with the cutting edge on the inside, and of the pata, the flexible two-edged gauntlet sword of the Indian Rajput. The Persian swords have the single-edged curved blade and pistol-butt or animal-headed hilt. The conical helmets are Persian, and the transparent rhinoceros horn shields are Indian and Persian. There are, also, some Turkish swords easily recognized by their short blades, and heavy silver or coral bossed bone hilts. Many of the older pieces are damascened

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in the better and more ancient fashion, which was done by channeling the steel and hammering in gold or silver wire. There are, also, many scimitars and yataghans in the collection, as well as mail armor, spurs, maces, elephant goads, war hammers, and all sorts of offensive weapons, among which the most interesting is the quoit which the Sikhs of the Punjab in India learned to use with such deadly effect.

R. V. D. M.

Sargent's Portrait of Madame X

WHEN John Singer Sargent, American artist, in 1884 painted a portrait of a reigning Parisian woman the initial of whose last name is G., he put into the work plenty of the characterization that always has distinguished his work. The picture was painted on commission, but beautiful as the portrait was, it revealed something to which the subject objected and she refused to accept it.

The artist exhibited it at the Paris salon of 1884 under the title "Portrait of Madame G." It caused a sensation and was re-exhibited many times. Mr. Sargent did not sell it, and last year he lent it to the Panama-Pacific Exposition, at San Francisco, where it was shown under the title of "Madame X." The Metropolitan Museum of Art has just acquired the work from the artist, who is now in this country, and it was placed on exhibition in the Room of Recent Accessions. It was bought from the Arthur Hoppock Heard Fund.

The painting represents the subject standing, with her face turned in profile. She stands resting one hand on a table. She wears a décolleté black gown. The face and form are unforgettable, and it seems that the woman's very soul is bared to the spectator. The work is of heroic size, being $82\frac{1}{8}$ inches high and $43\frac{1}{2}$ inches wide.—*New York Herald*.

The Portmanteau Theatre Presents "Gammer Gurton's Needle"

OF interest to the playgoer, and more especially to those who recall the literary courses of college days, is the first American production of that very earliest of the English folk comedies, "Gammer Gurton's Needle." Stuart Walker, creator of the Portmanteau Theatre—"the theatre that comes to you"—is the man responsible for bringing back from that almost-forgotten time of Christ's College, Cambridge (1575), this rollicking, jovial and wholly delightful comedy. That Mr. Walker contemplates several performances of this play during the coming Portmanteau tour is a matter for congratulation and there will be many who will wish to see it, partly for the memories it will revive and partly for the opportunity to see just what sort of an evening's entertainment "Gammer" will provide—she who lost her needle and made us laugh in spite of ourselves even while we were studying her quaint English and her charming verse.

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The comedy is intensely humorous, and while few would take up the mere loss of a needle as the basis for a five-act comedy, such a loss in 1575 was far from being a trifle. At the time the play was written a steel needle was treasured as few family possessions are to-day, and when Gammer Gurton lost hers—the only one she possessed—the misfortune took on the importance of a family calamity. How it went and where it went and the disaster that accompanied its going and the search for it, affords a riotous comedy that keeps the audience in a constant state of excitement and good humor.

In sending the Portmanteau forth on its mission of cheerful, interesting entertainment, Mr. Walker will act almost entirely independent of theatres, confining the performances to universities, women's clubs, art societies and other organizations anxious to get a glimpse of this latest new theatre idea. The acting company will include more than fifteen players and a repertory of some twelve plays will be given.

General Meeting of the Archaeological Institute of America

The eighteenth General Meeting of the Archaeological Institute of America will be held in conjunction with the American Philological Association, at St. Louis, Missouri, December 28-30, 1916. Washington University and the St. Louis Society of the Archaeological Institute will be the hosts of the occasion.

The Annual Meeting of the Council of the Archaeological Institute and meetings of the Managing Committees of the American School in Jerusalem and the School of American Archaeology will be held during this period.

Members of the Institute and others who wish to present papers at the meeting are requested to inform the General Secretary, The Octagon, Washington, D. C., before November 15.

BOOK CRITIQUES

A MONOGRAPH ON THE OCTAGON HOUSE, WASHINGTON, D. C.; DR. WILLIAM THORNTON, ARCHITECT. Drawings and text made under direction of Glenn Brown, M. A., for the American Institute of Architects. 1916. \$12.50.

There is wide interest in this memorable building, the Octagon, which is one of the most charming examples of a colonial town house of the eighteenth century. Hence, the reading public will gladly welcome this monograph in which Mr. Glenn Brown gives a brief history of the building and of its architect, together with a complete series of plates and photographs showing the important details of its architecture. There are about thirty drawings, printed on sheets approximately 17 by 24 inches, large enough to give a satisfactory reproduction of the beautiful details of the house. These include a plat of the ground showing old foundations, terraces, and outbuildings, and plans, elevations, and sections of the building itself; also detail sheets of mantels, plaster work, doors, and windows. The monograph is a notable example of the manner in which an accurate record of buildings of great historic value should be preserved, and will awaken a demand for a similar treatment of other monuments of colonial architecture.

The Octagon was erected by Colonel John Tayloe (1798-1800), who had as his architect, Dr. William Thornton, the designer of the National Capitol. It was occupied by President Madison, 1814-15. It is now the permanent home of the American Institute of Architects, and, through the courtesy of this organization, the Archaeological Institute of America and the American Federation of Arts have offices in the Octagon.

ANCIENT CIVILIZATION. *By Arthur Mayer Wolfson.* New York, 1916: American Book Company. Pp. iv, 127. Illustrated.

This is a brief account of ancient civilization from the first men who lived on earth to the time of Charlemagne. There are five chapters on the Time before History Began, the History of the Ancient East, Greek Contributions to Civilization, the Spread of Ancient Civilization into the West, and the Transition from Ancient to Modern Civilization. The purpose is to give only such details of the political history of antiquity as are necessary for an understanding of ancient civilization; but a good idea is given of the achievements of ancient nations, and especially of the life of the people of antiquity. Many interesting parallels are drawn with American life and history. The story of the past, especially as it relates to a comprehension of the history of Western Europe in modern times, is well told. Although unfortunately the book is based on very secondary sources, it is well adapted to the elementary high-school student, and to the person who wants to realize in an elementary way the conditions of life in ancient time. There are many elementary errors in the book, such as, that a visitor to Greece in the year 300 B. C. could have seen the Venus of Melos, a statue that was not sculptured until many years later; that the Greek house had two courts, etc. It is surprising that a book can be written on ancient civilization without any mention of the great battles of Leuctra and Mantinea, without any mention of such great historical characters as Solon, Themistocles, Xerxes, Alcibiades and others. D. M. R.

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THE VENUS OF MILO. AN ARCHAEOLOGICAL STUDY OF THE GODDESS OF WOMANHOOD. *By Paul Carus.* The Open Court Publishing Co. Chicago, 1916. Pp. vii, 182. \$1.00.

There has always been a mystery about this masterpiece; and an enormous amount of literature has been written about this statue, the pride of the Louvre, which recently has been concealed as in the Franco-Prussian War, to escape destruction or plunder (see ART AND ARCHAEOLOGY, Vol. III, p. 181). Dr. Carus gives a good summary of the controversies, discussing first the circumstances of discovery. D'Urville's Report, the stories of Viscount Marcellus and others, and Deboy's Drawing. Then he describes the statue, and considers the various restorations and recent theories. Then follow chapters (all unnumbered) on What the Facts Reveal, The Meaning of Aphrodite, Her Cult, The Goddess of War, The Descent into Hades, The Magna Dea of the Nations, The Origin of Woman, Aphrodite in Art, and finally are quoted the two Homeric Hymns to Aphrodite and Lucretius' famous dedication. There is a good index and nearly one hundred excellent illustrations.

Dr. Carus rejects the restorations with shield or mirror or wreath. Furtwängler's restoration with left arm resting on a column and Saloman's restoration in which Venus also rests her left arm on a column with an apple in her left hand and holds a dove in her right hand are opposed; and likewise the recent restoration of Francisca Paloma Del Mar, who places a child on the left arm, making Venus appear as a Christian Madonna in his painting of the Mother of the Gods with child and halo. Venus represents a mature and noble feminine figure, a wife or mother,

and yet not as mother with child nor as wife with her husband; but simply as an ideal woman with feet larger than those of to-day and with an unusually small head. Dr. Carus thinks that the artist worked after a living model, and prefers the restoration of Veit Valentin according to which the goddess raises her left arm toward an unexpected intruder and retards the falling garment by raising her left knee so as to give the right hand a moment's time to grasp it. According to Dr. Carus the left hand, holding an apple found with the statue, does not belong to it nor should we entertain the suspicion that the authorities of the Louvre purposely destroyed the inscription found with the debris, mentioning a sculptor Agesander or Alexander of Antioch. The inscription was lost because nobody cared for it, for there was no evidence that it belonged to the statue.

Dr. Carus accounts for the tragic fate of the Venus and its discovery on Melos by an ingenious theory that Athens was her original home, that cudgel marks indicate that the fair goddess was attacked by a Christian mob, but in the night, when the rioters had disbursed, her pagan friends rescued her, put her on shipboard, took her to Melos, and hid her with great haste in a cave, indicating the spot by a scratch in the curbstone. Dr. Carus remarks that it seems strange that this explanation has not been offered before; but few scholars draw so on their imagination or believe that Venus really was flogged, as this is more of a Dionysiac than a Christian ceremony.

All in all the reading of this charming booklet will increase one's admiration for the great beauty of the most widely known Greek statue, the incarnation of loveliness and grace, the ideal of mature womanhood.

D. M. R.

ART AND ARCHAEOLOGY

Some Appreciations:

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I am immensely pleased with ART AND ARCHAEOLOGY. I think it one of the most beautiful and most beautifully gotten up magazines I have ever seen.

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The magazine is of great value in the information which it affords, and in its vigorous spirit of artistic influence.

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I am pleased to say that this library has a complete set of ART AND ARCHAEOLOGY. The magazine reconciles one in a good degree for the loss of Records of the Past.

Martin A. Ryerson:

I am very glad to learn from your letter of August 31st that you are receiving such favorable comment on ART AND ARCHAEOLOGY. They are, in my opinion, well deserved. It is an admirable publication.

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We are delighted with ART AND ARCHAEOLOGY in its new and splendid form. Our instructor in Latin can hardly contain himself, he is so enthusiastic over it.

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I wish ART AND ARCHAEOLOGY could find its way into every American home of culture, for it is a real work of art, and ought to grace the library of every lover of art. Will you please be good enough to send me two more copies? I want to send them to friends in Italy.

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I think the magazine has done already and is destined to do in the future a very great deal toward popularizing a science which, in this country, at least, sadly needs an increased audience. Most of the really reliable writers on archaeology have a tendency to be technical in the extreme, which, of course, limits their audience. ART AND ARCHAEOLOGY is going to change all this, and vastly for the better.

Miss Alice C. Fletcher, Washington, D. C.:

I have just spent some delightful hours with ART AND ARCHAEOLOGY. The years that have been spent to bring this magazine to the members of the Archaeological Institute of America have not been wasted, for the result is well worth all the labor, and must accrue to the advantage of the Institute by strengthening the loyalty of its members and enhancing the growth as well as usefulness of the Institute we all love and serve. How I wish I had the means to comply with my desire, and send you a rousing big check to help forward the work.

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The Minnesota Historical Society wishes to congratulate you on the new dress and more frequent issues of your periodical, ART AND ARCHAEOLOGY.

Miss Elizabeth Faulkner, Chicago, Ill.:

The new magazine is a joy to the eye and an inspiration in every way. The careful selection of authoritative material deserves commendation, and I am sure that everyone must be voicing what I am sure is a unanimous verdict of approval.

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I have been looking over the new number of ART AND ARCHAEOLOGY with the utmost pleasure, and I want to personally congratulate the art editor on the superb illustrations. To maintain the standard which you have set in this number will indeed be a great achievement.

Hugo A. Koehler:

I take pleasure in sending you herewith my check for \$50.00 as a contribution toward the Guaranty Fund for ART AND ARCHAEOLOGY, in the publication of which I wish to express my appreciation of the good judgment and taste which has been continually exercised. I am sure this magazine is going to fill a popular want.

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THAT TIME WILL I UNDERSTAND
by real art is the expression by man of his
pleasure in labor. I do not believe he can be
happy in his labor without expressing that happiness,
and especially is this so when he is at work at any-
thing in which he specially excels.

- *W. Morris*

VOL. IV, No. 2

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AUGUST, 1916

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“DAWN OF ART” NUMBER

ANNOUNCEMENT

The September issue of *ART AND ARCHAEOLOGY* will be a Modern American Art Number. It will contain the following articles, richly illustrated:

BUFFALO AS AN ART CENTER

By Cornelia Bentley Sage

THE HISTORY AND MONUMENTS OF OUR NATIONAL ART

By Fiske Kimball

THE AMERICAN PAINTER, ARTHUR B. DAVIES

By Duncan Phillips

THE UNVEILING OF THE PEDIMENT SCULPTURES OF THE HOUSE WING OF THE NATIONAL CAPITOL

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ART

HANDICRAFT

TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

-EMERSON



Four Stages in the Evolution of Prehistoric Man. (After the restorations modelled by J. H. McGregor in Osborne, "Men of the Old Stone Age.")

1. The Ape-man of Java (*Pithecanthropus Erectus*), probably at least 500,000 years old.
2. The Piltdown Man of Sussex, England—Antiquity variously estimated at from at least 100,000 to 300,000 years.
3. The Neanderthal Man, of La Chapelle-aux-Saints, the Dordogne region of central France—Antiquity estimated as between 25,000 and 40,000 years.
4. The Cro-Magnon type of *homo sapiens*, a race inhabiting southwestern Europe. Antiquity in western Europe estimated as at least 25,000 years.

TO PALAEOLITHIC MAN

(RESTORED IN A MUSEUM)

My Father! Lo, thy hundred thousand years
Are but as yesterday when it is past.
Today thy very voice is in mine ears;
On mine own mirror is thy likeness cast.

Thy sap it is in these my veins runs green;
Thine are these knitted thews of bone and skin;
This cushioned width lay once thy ribs between,
As my heart did with thine its work begin.

Be it however contoured, this frail cup
That holds the stuff and substance of my brain
From thy prognathic skull was moulded up.
Do I not share with thee the mark of Cain?

And should I shudder at the thickened neck,
Full from thy shoulders to thy sloping head?
It bore the brunt of many a rout and wreck
That spared the slender loins whence I was bred.

Nor should I blush, my Father, seeing how
Thy furry jowl is kindred to my cheek;
It shuts upon a tongue, I mind me now,
Which, stuttering, spent itself that I might speak.

I and my brothers roam this rich Today
Unhindered, unafraid, because thy feet,
Stone-bruised and heavy with primordial clay,
God's winepress trod to make our vintage sweet.

What then, Progenitor; shall we repay
Such debt in any coin but filial love?
Leave thy defenceless carcase on display
With fossil horse and pterodactyl dove?

For thee no epic and no monument!
For lesser hero, meaner pioneer,
Our bays and honors; shall thy sons consent
To leave thee standing naked, nameless, here?

FANNY HODGES NEWMAN



Bison, the best preserved polychrome painting of the Old Stone Age. From "La Caverne d'Altamira" by E. Cartailhac and H. Breuil.
Reproduction of the original painting by Abbé Breuil.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME IV

AUGUST, 1916

NUMBER 2

THE DAWN OF ART CAVE PAINTINGS, ENGRAVINGS AND SCULPTURES

GEORGE GRANT MACCURDY

THE time has come when no history of art can be considered as complete without having for a basis the prehistory of art. Greece had for an immediate background Egypt; Rome in turn had Greece; and western Europe in historic time has profited by the example of all three. In art as well as in all things else, we are largely children of the past, inheriting from a long line of ancestral ages. In addition, thanks to modern discovery and invention, we are in more or less intimate contact with collateral lines of art development; that is to say, we have felt the influence of art currents which, warmed by the genius of the Orient and the Far East, have for ages tempered our shores.

Progress, orderly development, evolution in any branch of human endeavor, imply a starting point. The light of day is preceded by a period of

dawn. It is difficult to conceive of an artist so thoroughly isolated in time and space as to be absolutely devoid of a background of artistic inheritance. One who could be an artist under such circumstances is certainly worthy of a place in our memory and esteem. It was a cold and unresponsive world on which he looked, with no one to help or understand—man alone with Nature, Nature untamed, unconquered, unaltered by those ameliorating influences that we are accustomed to think of as cultural environment.

Who was this dawn artist? Where and when did he live? How did he solve one by one the riddles of art? By virtue of the imperishable nature of the records, and of accidental discoveries as well as diligent, well-directed search in valley terraces, caves, and rock shelters, these questions admit of approximately correct answers.

ART AND ARCHAEOLOGY

The first appearance in Europe of what we are accustomed to call the decorative arts and even the fine arts is coincident with the appearance of a new race, the Aurignacian, the immediate ancestry of which has not yet been definitely traced, and which supplanted completely the archaic Neandertal race of Mousterian times. Physically and mentally the Aurignacians, such as are represented by the skeletons of Cro-Magnon and Combe-Capelle, were more nearly akin to the modern European races than to the old Mousterians. Culturally the differences are at once so great as to make it very difficult to conceive of the Aurignacian as having been a direct outgrowth of the Mousterian age.

Aurignacian culture is found in western and central Europe as well as on practically the whole periphery of the Mediterranean. Its starting point has not yet been determined. According to Breuil, there is more evidence in favor of an African than of an oriental origin. Southwestern Europe itself, however, may yet prove to have been the cradle of art.

The thickness of the Aurignacian deposits in caves and rock shelters and the evolution of the culture there portrayed prove the epoch to have been a long one. Many Aurignacian loess stations have recently come to light, making it possible to determine approxi-

mately at least the relation of the Aurignacian epoch to glacial chronology. Aurignacian remains occur in the upper part of the recent loess which is assigned to the Würm or last great glacial epoch.

The fine arts and the love of ornament seem to have developed at the same time; for not only in graves but also elsewhere are found bone and ivory pendants as well as perforated shells and animal teeth that were evidently

used as necklaces and otherwise. In the Cave of La Combe(Dordogne), excavated by the Yale Museum during the summer of 1912, we found a human lower molar tooth perforated for suspension as an ornament—the only example of its kind thus far reported in cave art. At the same Aurignacian level we also found perforated animal teeth and one that was grooved to serve as a pendant.

Certain female figurines dating from the Aurignacian epoch are represented as wearing bracelets. The practice of painting or tattooing the body was no doubt common among the cave dwellers.

Palæolithic art objects may be classed under two heads: portable and stationary. The portable class is found in the floor accumulations of caves and rock shelters as well as in valley deposits. It consists in part of decorated tools, weapons and ceremonial objects, the art playing perhaps a supplementary



The first artist, Aurignacian man (Restoration by Rutor and Mascré).

ART AND ARCHAEOLOGY



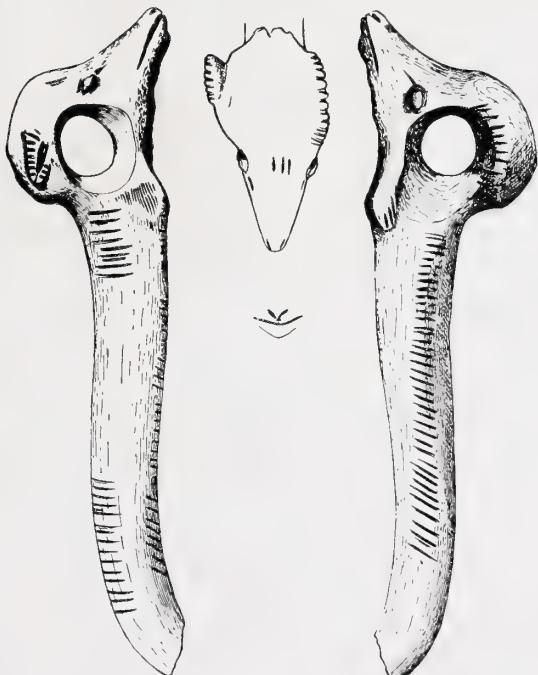
Dart-thrower, carved in reindeer horn and representing a grouse. The missing parts outside the dotted lines restored by Breuil Mas d'Azil (Ariège), after Breuil. Piette Collection.

rôle to utility and the day's work. It also includes engraved pebbles as well as carved fragments of stone, ivory, bone, and the horn of reindeer and stag, in fact almost anything that could be seized upon to satisfy the exuberant demands of the caveman's artistic impulse. The stationary works of art are those that embellish the walls and ceilings of caverns and rock shelters; in rare instances the clay of the cavern floor was utilized for modeling and sketching purposes.

The scientific world has been more or less familiar with the portable class of palaeolithic art objects for more than half a century. Our acquaintance with Quaternary mural art is of much more recent date. The first discovery was by Sautuola at Altamira, northern Spain, in 1879. Inspired by what he had seen at the Paris Exposition of 1878, Sautuola was searching in the floor deposits of Altamira for relics of ancient man. With nothing else to do, his small

daughter who had accompanied him scanned by chance the low ceiling over her head. In the dim candle light her eye caught the unmistakable outlines of a strange beast painted in fresco (page 70). A cry of surprise brought her father, who soon discovered the other figures on this now celebrated ceiling (page 75). Sautuola divined from the first the true significance of this remarkable artistic display and published a pamphlet on the subject the following year. Not prepared for such a startling innovation, the scientific world remained skeptical. Nearly twenty years later similar discoveries by Daleau and Riviere in France brought to the Spanish savant tardy, yes, even posthumous, nevertheless complete vindication.

Chiefly for two reasons has it been possible to trace the evolution of Quaternary mural art, namely, its relation



Baton sculptured at one end to represent the head of a fox. From the lower Magdalenian layer at the cavern of Placard (Charente). After Breuil. Collection of Maret.



Polychrome Bison. From "La Caverne de Font-de-Gaume" by L. Capitan, H. Breuil, and D. Peyrony.
Reproduction of the original painting by Abbé Breuil.

ART AND ARCHAEOLOGY

to the floor deposits and the superposition of figures. The age of relic-bearing floor deposits is determined by the relics themselves. It often happens that mural art is found to be completely covered by accumulations on the floor of the cavern. The mural art in such a case is older than the deposit which covers it. Thus at Pair-non-Pair rude, deeply engraved, parietal figures (page 76) were completely lost to view beneath deposits of upper Aurignacian age. The engravings are therefore anterior to the upper Aurignacian. They represent the first or oldest phase of engraving. At La Grèze a wall engraving was buried beneath a deposit of Solutrean age. It also belongs to the first phase. A mural fragment may become detached, fall to the floor, and be buried, thus approximately dating that portion which remains on the wall. Again the similarity of art objects from the floor deposits to the

mural art may serve to date the latter.

As to the superposition of parietal figures, it is often very difficult to ascertain which is the older and which the younger, if both are incised. On the other hand, if one is incised and the other painted, the problem is simple enough. Either the incised line cuts the painting or is filled by the color. In the first case the engraving is the younger, in the second the painting. The relation between superposed frescoes is likewise easily established. Thus has Breuil been able to trace the evolution of palæolithic mural art through at least four phases.

The first phase includes deeply incised figures, generally in absolute profile, *i. e.*, with a single forefoot and a single hindfoot, the outlines being

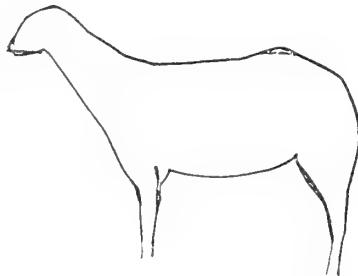


The bellowing bison, polychrome fresco, from the famous ceiling, cavern of Altamira, near Santillana, northern Spain. After Cartailhac and Breuil.



Outline sketches of the frescoes on the ceiling of the cavern of Altamira at Santillana, near Santander, northern Spain. After Cartailhac and Breuil.

ART AND ARCHAEOLOGY



Rude, deeply engraved mural engravings, from the cavern of Pair-non-Pair (Gironde). First phase; Aurignacian age. After Daleau.

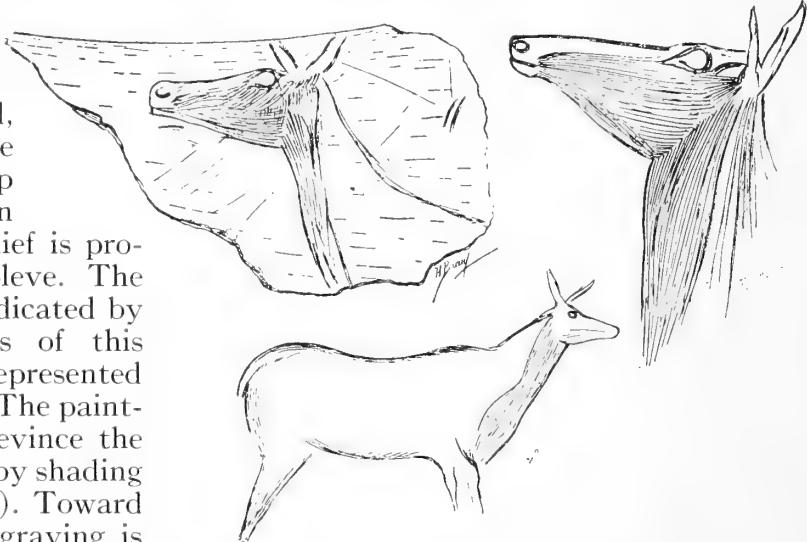
rude, ill-proportioned, and details such as hair and hoofs not indicated with precision. The paintings of this stage are in outline, the color being black or red and drawn with a crayon; there is absolutely no thought of modeling.

The incised figures of the second phase remain rather deep and broad; but the outlines are more lifelike, although not always well proportioned.

All four of the legs are sometimes represented, likewise the hoofs. As the incisions become less deep they gain in neatness. In places the effect of bas-relief is produced by means of champlevé. The more hairy portions are indicated by incised lines. Engravings of this stage are especially well represented at Combarelles (page 77). The paintings of the second phase evince the first attempts at modeling by shading at certain points (page 78). Toward the close of this phase engraving is combined with painting, especially for the contours. The use of color continues to develop until one arrives at a well-modeled monochrome silhouette, usually in black.

The engravings of the third phase

are generally of small dimensions but admirable in execution. The entire mural decorations in the Cavern of La Mairie at Teyjat are in this style. A good example is the group engraved on stalagmite. The horns and eye of the stag are true to nature; as is also the second attempt at outlining the muzzle (page 78). In the domain of painting, this phase is characterized by an excessive use of color, filling completely the silhouette and producing a flat effect. The modeling that was such an attractive feature of the preceding stage is destroyed. The period is therefore one of regression in so far as paint-



The head and neck of a hind engraved on bone; from the floor deposits, cavern of Altamira. Early Magdalenian age. The other two engravings of the hind are from the cavern wall at Castillo, near Santander, Spain. These are also of early Magdalenian age because similar engravings on bone were found in floor deposits of that age at Castillo. After Breuil.

ART AND ARCHAEOLOGY



Mural engraving of bison and horse. Cavern of Combarelles, near Les Eyzies (Dordogne). Second phase; after Breuil.

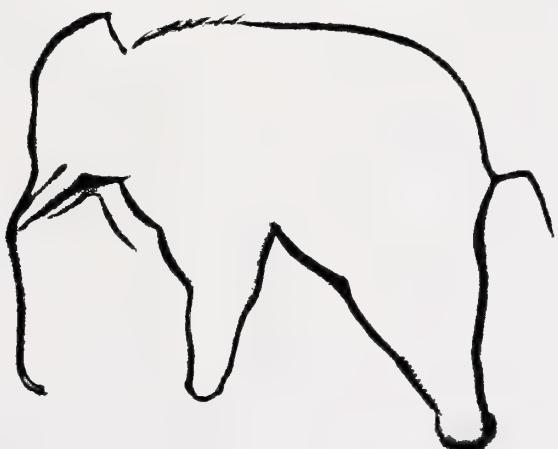
ing is concerned. Black, red, or brown was used and the drawing was frequently deplorable. As a rule these paintings are not well preserved. The best work of this period is to be seen at Font-de-Gaume (page 79), and is executed in black or brown. It is often combined with engraving of a high order done before the color was applied.

During the fourth phase the engravings lose in importance. The lines are broken and difficult to follow. The small figures of the mammoth at Font-de-Gaume (page 79), and of the bison at Marsoulas, show this tendency to emphasize detail at the expense of the ensemble. Palaeolithic painting reaches its zenith in the fourth stage. The fresco is always accompanied by a foundation of engraving. The outlines are usually drawn in black, as are the eyes, horns, mane, and hoofs. The modeling is done with various shades produced by mixing of yellows, reds, browns, and blacks. These polychrome figures are seen at their best on the famous ceiling at Altamira, as well as at Font-de-Gaume (see pages 70, 74, 80, 86).

One of the striking features about palaeolithic art is its realism. This is especially true of the phases leading to the period of its highest development. Recent investigations confirm in the

main Piette's views as to the relation of sculpture to engraving and painting in the evolution of Quaternary art, although the successive stages overlap more than he had supposed. Sculpture appeared in the lower Aurignacian, but continued without interruption through the Solutrean and to the middle of the Magdalenian—a much longer period than Piette had in mind. Although beginning but little earlier than engraving, sculpture came to full fruition first. Engraving, on the other hand, developed more slowly at first, not reaching its zenith till the middle Magdalenian, when it supplanted sculpture.

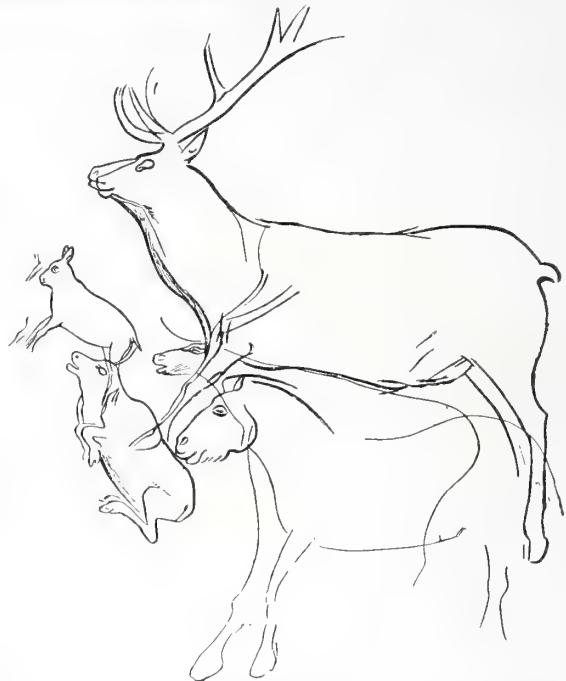
The sculptor's problem is in many respects the simpler, his opportunity of success greater. Not confined to a single aspect of his model, he has as many chances of succeeding as there are angles from which to view his work. The engraver or painter, on the other hand, must seize the likeness at the first attempt or else fail. His model was almost always an animal form, generally a quadruped. The most striking, as well as the most complete, single aspect of a quadruped is its profile. This happens to be the view that can be most easily represented on a plane surface.



Drawing in red of the elephant. Cavern wall at Castillo, near Santander. First phase; after Breuil.

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Combined with the artist's skill in handling animal profiles is his skill in executing profile figures that represent the model in a variety of attitudes: running, leaping, walking, standing, browsing, lowing, at rest, chewing the cud, rising from the ground, at bay, etc. By degrees the stiffness of the profile was overcome. The movement of the body and especially the legs in action is often portrayed with a fidelity that will even stand the test of comparison with a moving-picture film. The artist seems to have met in a most ingenious fashion the difficulty of giving to a motionless figure the effect of movement (page 80). Objects at rest leave a more distinct image on the retina of the eye than those in motion. Movement in a given direction is likewise more easily followed than movement that changes in direction. Confusion is increased in proportion to the number of moving objects viewed at the same time. The eye follows a single spot on the rim of a revolving wheel after the images of the spokes have multiplied by attenuation and finally fuse into one diaphanous disk. The four legs of an animal in motion are especially difficult to follow because of the changes in the direction of motion. The slowing up of the swing in preparation for the change



Engravings on a mass of stalagmite. The group includes a stag, horse, female reindeer and fawn—Cavern of La Marie at Teyjat (Dordogne). Third phase. After Breuil.

of direction gives the retina a chance to register an image of the member at the two extremes of its trajectory. The number of legs therefore has the appearance of being doubled. In this way M. Faure explains the presence of the eight legs given to the wild boar on the ceiling at Altamira; also that of an additional

foreleg beneath the pawing bison, likewise from Altamira (see page 75). The two images of the foreleg in motion are quite naturally represented as less distinct than any of the three legs at rest. If this explanation is correct, and there is much to be said in its favor, the Magdalenian artist must be credited with an un-



Drawing in red of the woolly rhinoceros. From the wall of the cavern of Font-de-Gaume, near Les Eyzies (Dordogne). Second phase. After Capitan, Breuil, and Peyrony.

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Black mural painting of the ancestral ox (*Bos primigenius*). Cavern of Font-de-Gaume, near Les Eyzies (Dordogne). Third phase. After Capitan, Breuil, and Peyrony.

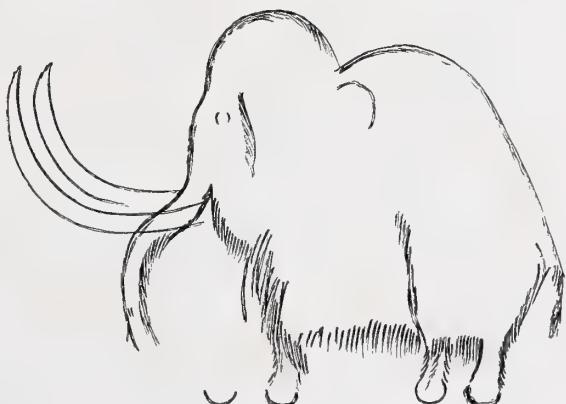
preceded grasp of fundamental principles.

On the other hand, compositions in the true sense are rare. The placing of figures in proximity often means nothing more than the desire to economize all the suitable available space. In addition figures are often superposed either unwittingly or otherwise (page 81). Thus the work of Aurignacian artists was constantly in danger of being injured at the hands of the Magdalenian artists; just as the works of both have been mutilated in modern times by those who carelessly scratch their names where they are liable to do harm. The most common form of assembling two or more related figures is the procession, the suggestion of a herd, or a hunting scene. An excellent example of the herd was recently discovered in the Cavern of La Mairie at Teyjat (Dordogne). It represents a herd of reindeer (page 82). The three in the lead are fairly well differentiated, as is also one at the rear. The space between is filled in by cross-hatching similar to that on

the bodies of the leaders, representing therefore the undifferentiated bodies of those in the middle of the herd. Above rises a forest of horns. These being the characteristic feature of the animal, are exaggerated as if to make up for the artist's sacrifice of detail with respect to body and limbs. The entire group is delicately incised on the radius of an eagle, that was found in the upper Magdalenian layer of the cavern floor. In modern times this piece of work would perhaps be called impressionistic. It is a good example of the conventionalism that was manifest in cave art even at a rather early period.

After all, many of the processes which lead to conventionalism are but short cuts to the artist's goal, that goal being to convey a given impression. For reasons to be stated, this tendency does not seem to have gained much headway in cave art with the possible exception of certain motives consisting of spirals, circles, and kindred forms that might have been derived from the eye, horns, and other animal features (page 82).

Realism was the essence of palaeolithic art. For an animal figure to be real it should be complete. The animal head, both front and profile views, was,



Engraving of the Mammoth. Cavern of Font-de-Gaume (Dordogne). Fourth phase, Magdalenian age. After Capitan, Breuil, and Peyrony.



Polychrome Reindeer. From "La Caverne de Font-de-Gaume" by L. Capitan, H. Breuil, and D. Peyrony.
Reproduction of the original painting by Abbé Breuil.

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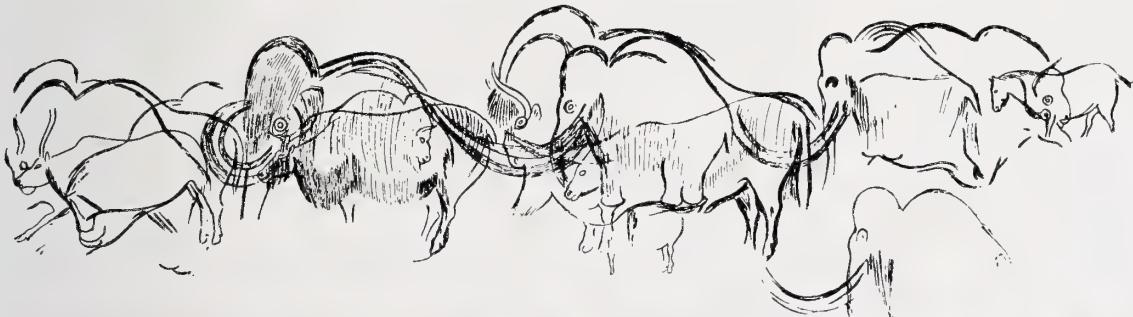
however, sometimes every effectively employed, even being repeated to form a decorative motive. A wand found in the rock shelter of Mège at Teyjat is ornamented with the stag-head motive viewed from in front. The piece comes from deposits of middle Magdalenian age. Another example of the stag-head motive, viewed from the side, is from Laugerie-Haute (page 83). To substitute the head for the whole animal is to let down one of the bars to conventionalism, a tendency which is all but universal in art; at the very close of the Magdalenian age we find the horns alone being used as a decorative and symbolic motive to represent not only the stag's head, but the entire animal (83).

Ignorance of the laws of perspective seems to have deterred the troglodyte artists from often attempting the front view of the whole quadruped figure. That such attempts met with indifferent success is to be seen in the figure of a moose or elk (page 85) engraved on



Engravings on reindeer horn of the stag and salmon. From the cavern of Lorthet (Hautes-Pyrénées). Magdalenian age. After Piette.

reindeer horn from the lower Magdalenian horizon in the cavern of Gourdan (Haute-Garonne). In another example from the same level at Gourdan, representing a bovidian, the engraving seems to have been signed. One frequently finds the horns represented as if seen from the front, while the rest of the figure is in profile.



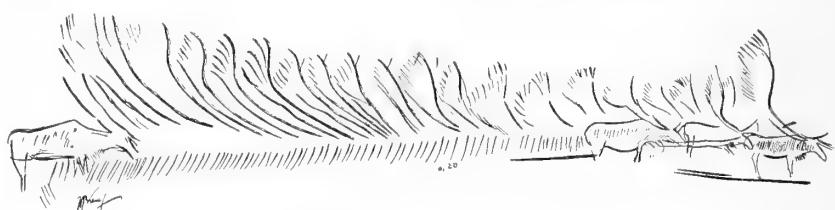
Superposed figures of the mammoth, bison, horse and reindeer, in one place four deep; length of the series about five meters. The foundation of incised lines is seen above. Cavern of Font-de-Gaume (Dordogne). After Breuil.

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In comparing palæolithic art with any art period that followed, one encounters various difficulties. It differs not only from neolithic art, but also from the art of modern primitive races. The artist's models were almost without exception from the animal world, chiefly game animals. Conditions favoring progress in art are normally just the reverse of those that would make a hunter's paradise. With the increase in density of population there would be a corresponding decrease of game. The animal figures were no doubt in a large measure votive offerings for the multiplication of game and success in the chase of animals. The more realistic the figure the more potent its effect would be as a charm. The mural works of art—figures of male and female, scenes representing animals hunted or wounded—are generally tucked away in some hidden recess, which of itself is witness to their magic uses.

The mythical representations so common to modern primitive art and to post-palæolithic art in general, are foreign to palæolithic art. There were no

gods unless the somewhat rare human figures served also as such; no figures with mixed attributes, as is so well typified in the gold figurines of ancient Chiriqui, on the Isthmus of Panama, or in the Hindu and Egyptian panthe-

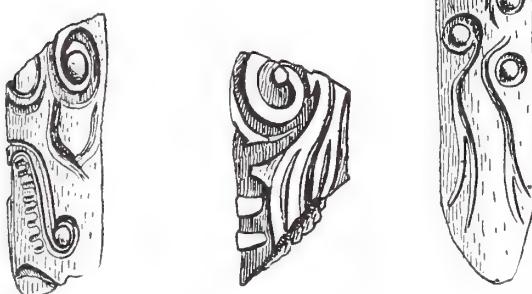


Representation of a herd of reindeer incised on the wing bone of an eagle. Cavern of La Marie at Teyjat (Dordogne). Late Magdalenian age. After Breuil.

ons. The palæolithic artist left frescoes, engravings, bas-reliefs, and figures in the round of the horse, but there is not a single figure of a centaur.

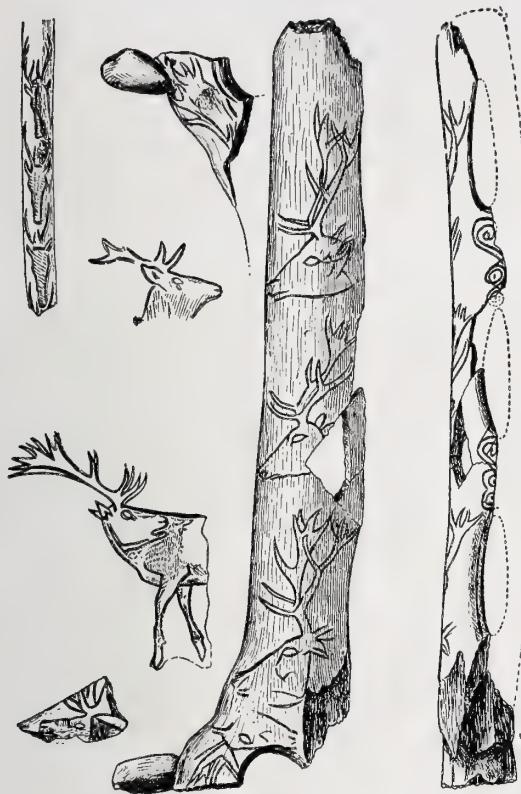
The cave man's love for the real, the natural, as opposed to the mythical, the artificial, is likewise seen in his representations of the human form. A child will draw the figure of a man or woman as clothed, but with the legs, for example, showing through the dress. The same thing was done by the artists of ancient Egypt. Not so with the cave artist. That palæolithic man of the art period wore clothing, the numerous delicate bone needles afford abundant testimony; but with a single possible exception (Cogul in southeastern Spain) and that, if an exception, dates from the very close of the palæolithic period, the human form was represented in the nude.

There is very little evidence that masks were used either ceremonially or for stalking purposes. A male figure wearing a mask representing the head of a horse has been reported from the Magdalenian deposits in the cave of Espelugues at Lourdes. Three engravings on a bâton de commandement from the rock shelter of Mège at Teyjat (Dordogne), in which the chamois-head



Circles, spirals, and kindred forms that might have been derived from the eye, the horns, and other animal features. Lourdes (Hautes-Pyrénées). After Piette.

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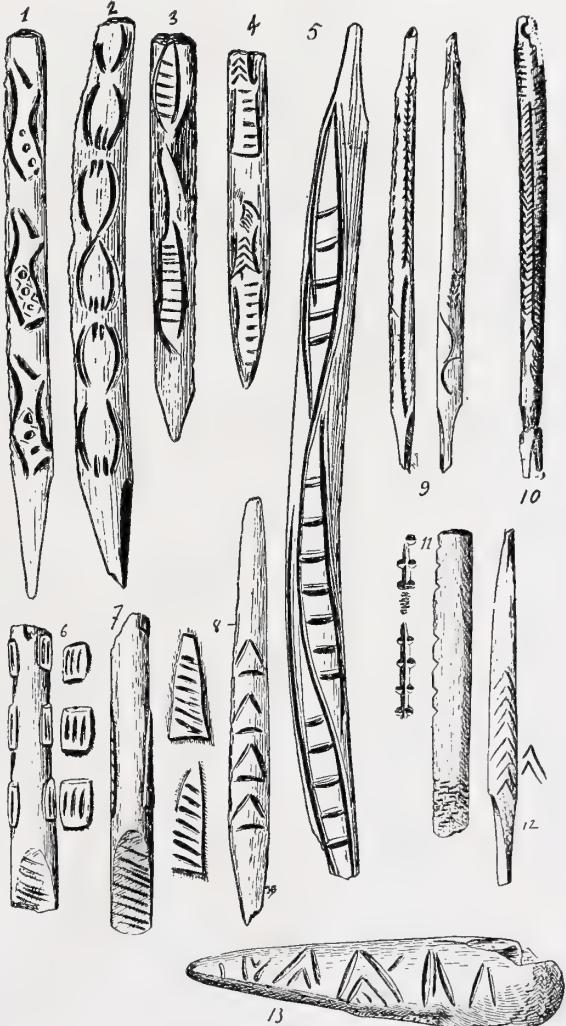
Front and profile views of the stag's head. Magdalenian age. After Capitan, Breuil, and Peyrony.

mask is seen, have been reproduced by Breuil (page 87). An example was likewise found at Mas d'Azil—a man wearing a bear's head mask.

Art objects dating from the palaeolithic period have every appearance of being originals and not copies. Ear-marks of the copyist are singularly lacking. The work was done either in the presence of the model or with the image of the latter fresh in the memory. Since the animals almost without exception are represented as alive and not dead, and since the living wild animal has no inclination to accommodate the artist by posing either at rest or in action, the probability is that much of the work was done from memory by making a composite of the various fleeting glimpses of the model. Animals

were sometimes captured alive; some of these might have been tethered temporarily for the benefit of the artist. This, however, would be impracticable for an artist whose canvases were not portable; and the best works are on the walls of dark, narrow, subterranean corridors, where the presence of the model of a bison or mammoth would be absolutely impossible.

Such considerations as these lead naturally to the problem of lighting and the



Various objects with decorations that typify the closing episode of the Magdalenian epoch. No. 2 is an illustration of the stag-horn motive. After Breuil.



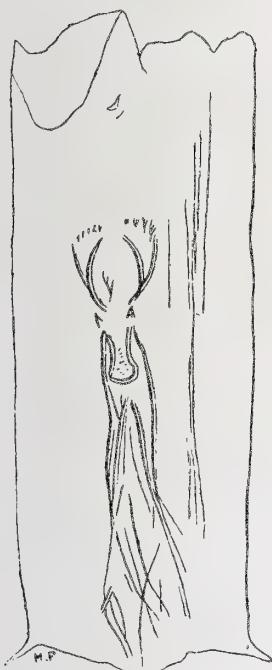
A bison on a column of stalagmite; by the application of paint the artist completed a figure already blocked out fortuitously by nature. Cavern of Castillo, Puent Viesgo, northern Spain. After Alcalde del Rio, Breuil, and Sierra.

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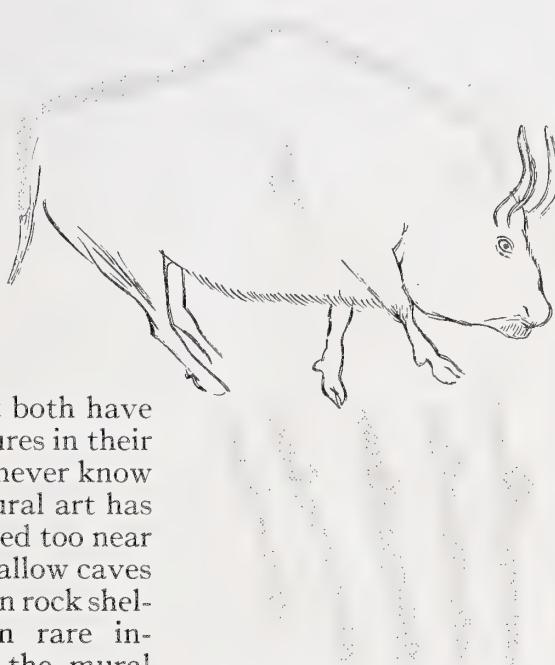
artist's general stock in trade, so far as facilities are concerned. Examples of parietal art are nearly all of them far removed from daylight and the damaging effect of atmospheric agencies. The picture gallery at Niaux is nearly half a mile from the cavern entrance. The stillness and blackness of darkness are oppressive, but both have combined to preserve the figures in their original freshness. We shall never know how much of Quaternary mural art has been destroyed by being placed too near the cavern entrances or in shallow caves

and open rock shelters. In rare instances the mural art of even French rock shelters, Cap Blanc for example (page 87), have been preserved because covered by subsequently accumulated talus. In the dry, mild climate of southern Spain, the mural art even in shallow caves has been fairly well preserved, especially where the rock is hard.

The cavern artist employed artificial light. An insignificant number of stone lamps, similar to the Eskimo lamp, have been found in the floor deposits of



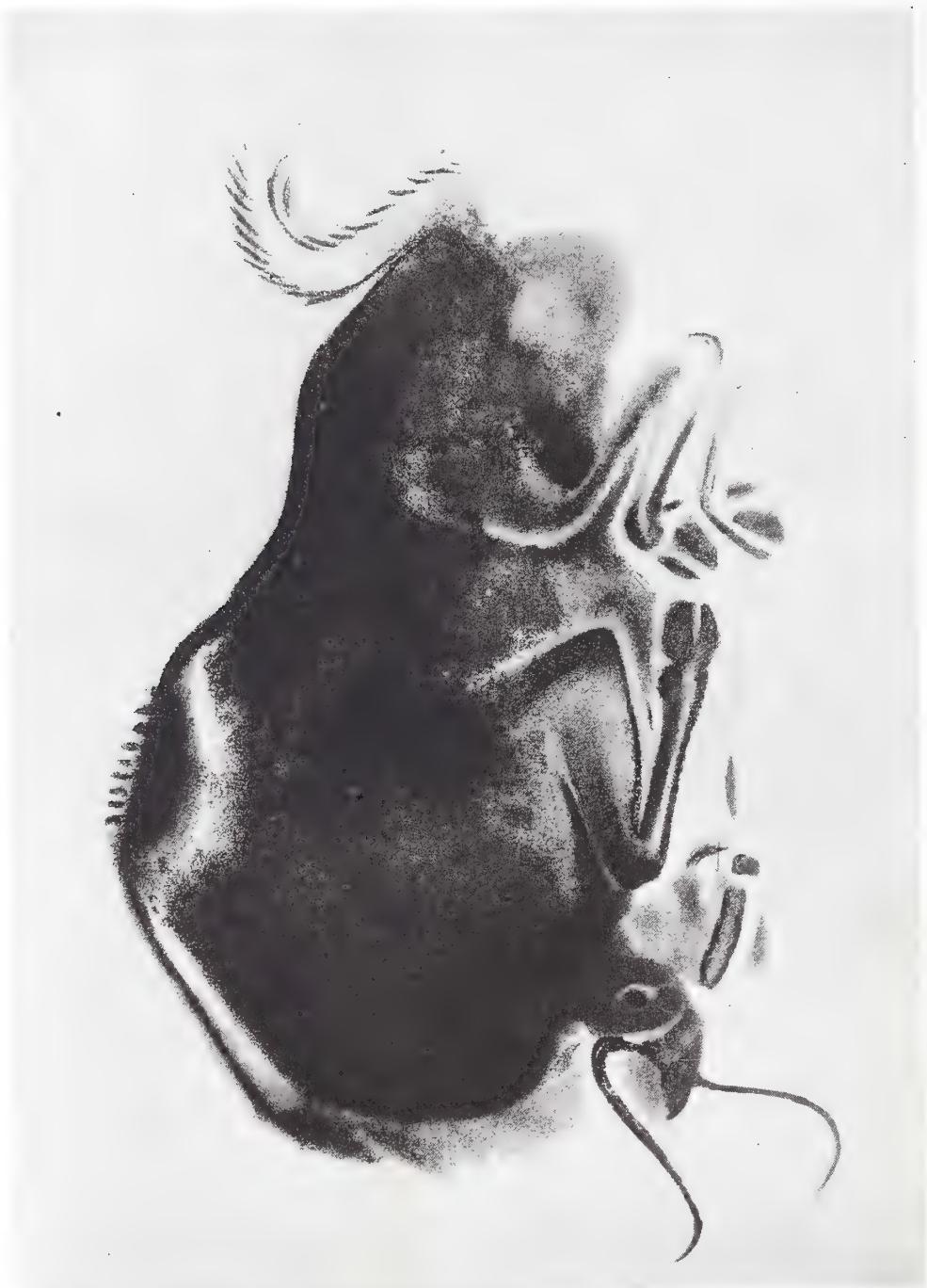
Front view of a moose engraved on reindeer horn. Early Magdalenian age. Cavern of Gourdan (Haute-Garonne), France. After Liette.



Wounded bison, in part engraved and in part painted (red); to the right the head of a horse, incomplete; below six claviform figures, Pindal (Asturias), northern coast of Spain. After Alcalde del Rio, Breuil, and Sierra.

certain caves. The artist's tools were as primitive as his method of lighting. Caverns begin as series of fissures. They were enlarged by subterranean streams that were active in Pliocene times. In their making there was very little consideration for the convenience of the Quaternary artist who came after. Wall space, therefore, had to be selected with care and the surface was nearly always prepared for the fresco by scraping and by incised contour lines. Embossments of suitable shape and size were often selected so as to give to the figure the effect of relief (pp. 84 and 86).

The colors used by the ancient artists are insoluble in water and contain no organic matter. Ochreous sesquioxide of iron containing a very small quantity of oxide of manganese furnished the warm tints; oxide of manganese with a small percentage of sesquioxide of iron



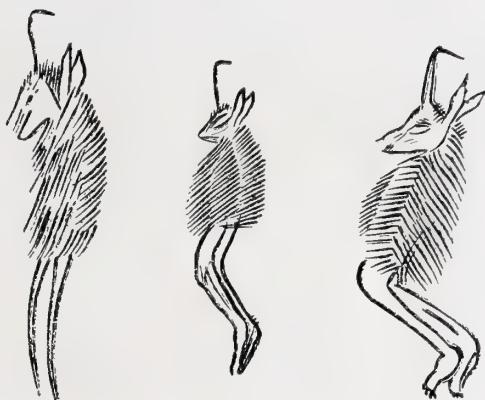
Bison at rest. From "La Caverne d'Altamira" by E. Cartailhac and H. Breuil. From the original painting by Abbé Breuil.

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was employed for the darker shades. These minerals were picked up on the surface or in stream beds. Specimens of a uniform tint were chosen and the material was scraped off in the form of a powder by means of a flint scraper. The powder was caught in a stone mortar or bivalve shell and reduced to greater fineness. It was mixed with some medium, perhaps grease, and applied by means of a simple brush.

Bivalve shells and even bone tubes served as receptacles for the mixed paint; and at least one stone palette with the mixed paint still upon it has been reported from Cap Blanc, evidently the one that was employed in painting the relief figures of the horse (see page 87). Paint brushes, made of less durable materials, have perished. The color was also applied by means of crayons whittled from chunks of ochre or oxide of manganese. A number of such crayons have been encountered in the floor deposits, especially at the cave of Les Eyzies near Font-de-Gaume. In some cases the crayons are grooved or perforated for suspension, thus affording greater safety and easy of carrying.

With such a wonderful record of



Three small figures wearing chamois-head masks engraved on a baton from the rock shelter of Mège at Teyjat (Dordogne). After Capitan, Breuil, and Peyrony.

achievement in sculpture, bas-relief, engraving, and painting, one might expect to find at least a beginning in the field of ceramic art. Practically all modern primitive peoples are familiar with the plastic possibilities of clay. Remains of the potter's art are abundant during the ages of iron and of bronze as well as the neolithic period. A characteristic of palaeolithic stations has been the complete absence of pottery.

On July 20, 1912, Count H. Begouen and his three sons, while exploring a subterranean stream bed, Tuc d'Audoubert, near his Château "Les Espas" at Saint-Girons (Ariège), discovered a series of connected caverns, on the walls of which they found a number of engravings (page 88). In October of the same year Count Begouen, continuing his exploration of Tuc d'Audoubert, discovered a chimney-like opening high



Horse in high relief sculptured on the wall of the rock shelter at Cap Blanc, near Les Eyzies (Dordogne); length 2.15 meters. Magdalenian age. After Lalanne.

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on the side of one of the large galleries. To this he ascended by means of a ladder. It proved to be a long, narrow corridor. His progress was eventually stopped by two large white stalagmite pillars between which one could see that the passageway extended further. After breaking down the pillars, Count Begouen and his sons followed the passage, which soon led to an ample gallery. Traversing this gallery with expectancy, they came upon two lifelike figures of the bison modeled in clay—a female followed by a male (page 89). These had never been wholly separated from the clay matrix, out of which they were fashioned; they seem to stand out of the sloping clay talus that flanks a fallen rock. The modeling is done in a masterly fashion. The figures are slightly cracked, but otherwise just as the artist had left them. They were not hardened by fire and hence cannot be removed.

These are the only examples of palaeolithic modeling in clay thus far encountered and no doubt owe their preservation to the accidental and fortunate guarding of the passage to the gallery by Nature's own sentinels. In view of the excellence of these two figures, it is probable that they are not unique specimens, that perhaps other clay figures, less fortunately situated, have been completely destroyed because the modelers were unacquainted with the secret of tempering and firing their products. The need of something less difficult to manipulate than stone, ivory, bone, or



Horse wounded in the side by darts. Mural engraving. Cavern of Tuc d'Audoubert (Ariège). After Count Begouen.

horn must have been ever present in the experience of the troglodyte artist. That he should, therefore, have finally hit upon clay is not surprising, even if he did just fall short of discovering the ceramic art.

The latest discovery by Count Begouen was made only a few days before the declaration of war. In fact it was on July 20, 1914, exactly two years after his discovery of Tuc d'Audoubert, that Count Begouen and his three sons descended by an opening, until then unknown, into a superb cavern, which in their honor he has named *Caverne des trois Frères*. It is not more than a quarter of a mile from Tuc d'Audoubert. On the floor they found many bones, flint implements, and objects bearing man's handiwork; one of these was a bone fragment with an excellent engraving of a fish.

But the chief display of art was on the walls where more than 200 admirably engraved figures of animals are to be seen. There are also anthropomor-

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phic figures including a curious female type drawn in black; it seems to be walking almost on all fours with the head surmounted by a reindeer horn. It might represent a human figure wearing a mask, or perhaps a figure with mixed attributes; if the latter, then we have a new note in palaeolithic art, for until now that art has revealed no representations of mythological creatures.

In mural engravings this cavern is said to be the richest and the most beautiful thus far discovered. Its further study will await the close of the war; for it can be understood why Count Begouen does not wish to return to the cavern so aptly named until he can do so accompanied by his three sons, should they be so fortunate as to return from the front.

By the close of the Magdalenian epoch, the continental ice sheet had already retreated far to the north and the area of Alpine and Pyrenean glaciation was much reduced. Cold-loving animals such as the mammoth, the woolly rhinoceros, and the reindeer had followed the retreating ice towards the north where, of the three, only the reindeer still survives. Forever linked with these and other animal forms, palaeolithic art likewise disappeared. The complete story of its taking off has not as yet been written. It came unheralded and went in like manner. The time had come for the swing of the culture pendulum in another direction, perhaps toward other and more serviceable, if less



Male and female bison modelled in clay. Cavern floor of Tuc d'Audoubert (Ariège). After Count Begouen.

artistic, channels of thought expression. The Azilians who succeeded the Magdalenians seem to have turned their attention toward a system of cursive writing, if certain archaeologists are correct in their interpretation of the painted pebbles of Mas d'Azil and other stations dating from the same epoch. The first experimenters in the great domains of agriculture and the domestication of animals were yet unborn; since unmistakable traces of their work do not appear until neolithic times.

From the standpoint of priority of antiquity then, the artist has special reason to be proud. He follows a calling that had its worthy devotees ages before any other method of leaving imperishable records of human thought was known. Man was artist, therefore, before he was the maker of even hieroglyphs. He tamed his imagination and his hand to produce at will objects of beauty long ages before he tamed the first wild beast or made the humble plant world do his bidding.

In the history of art there are many

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bright pages; certain epochs have shone more resplendent than others; but the age par excellence of fundamentals in art dates from the last great ice age, estimated at from 20,000 to 40,000 years ago. There is a lesson for each of us in the story of the troglodyte artist. Without a background of art inheritance and beset by insuperable difficulties on every hand, he chose imperishable media through which to impart important truths. He was not without his reward. First there was the sense of satisfaction in the achievement, which must have been keen; then came oblivion for countless ages. Nature and

human ignorance combined to weave an enduring protective mantle over those primeval art objects—a mantle that was not lifted until near the close of the nineteenth century. They have finally come to light not to be destroyed, but preserved in so far as this can be done by combined local, governmental, and scientific agencies. If France has her Louvre, she likewise has her Font-de-Gaume; and the art student who would visit the Prado Museum at Madrid should also not fail to include the Quaternary Gallery of the Bisons at Altamira.

Yale University



THE GREAT TEMPLE OF AMONRA AT KARNAK

(Illustrated with Original Photographs by the Writer)

GARRETT CHATFIELD PIER

KARNAK is one of the most ancient monumental cities of the world. To Queen Hatshepsut, who lived as early as 1500 B. C., it was "a holy place from *immemorial* time." Thus she refers to it in an inscription engraved upon the base of her giant obelisk at Karnak. The prehistoric implements which have been found within sight of the great Karnak pylons attest the truth of that famous queen's words. Karnak itself provides relics which take us back to the period of the Second Dynasty, or about 3000 B. C.

There were originally three distinct towns at Thebes, each with its own local god or genius. The first town was near Medinet Habu, on the Western bank, the second at Luxor near Amenhotep's great temple, and the third, the oldest, perhaps, at Karnak to the north.

Thebes was of little importance until about the Eleventh Dynasty (2160 B. C.), when the Antef princes of Thebes declared themselves Pharaohs, and extended their sway from the First Cataract to Abydos.

The greatest monarch of this line was the second Mentuhotep. This king's ruined pyramid temple and tomb may still be seen at Der el-Bahri, across the river from Karnak. Under the monarchs of the Twelfth Dynasty (2000 to 1788 B. C.), Thebes was beautified with many superb temples and shrines, remains of which have survived to our own day. Far earlier temples were destroyed to make way for these.

Beginning with Ahmose I (1580 to 1557 B. C.), the Pharaohs of the New

Empire conducted extensive works at Karnak, and, under Thothmose III, the Conqueror of Asia, Thebes became the greatest city of the ancient world.

Amenhotep III, "The Magnificent," reaped the full benefit of the vast wealth bequeathed to Egypt by Thothmose III, Amenhotep II and Thothmose IV, his immediate successors. Under him Thebes was in the full plenitude of her power both at home and abroad. Under him, the Nubian tribute of gold, ivory and ebony and the Asiatic tribute of silver, gold, electrum and precious stones, came regularly, year after year, to his lake-set palace near Medinet Habu. Egypt was for a time at peace and the princes of Asia, Nubia and the Greek Islands might tread the narrow Theban streets in safety.

Ascending the "Golden Horus Throne of his Ancestors" about the year 1411 B. C., Amenhotep reigned over the two Lands some thirty-six years. During that time he built many new temples and "renewed" an innumerable number both in Nubia and Egypt proper.

In place of the small temple of Luxor, which, with additions, had served its purpose since the days of Ahmose I, King Amenhotep erected the famous Colonnaded and Hypostyle Halls now known as the Temple of Luxor.

About 500 feet in length and 180 in width, this beautiful building was connected with the Temple of Amon at Karnak by means of a paved highroad, some 600 yards long and 80 in width. The road was flanked on either side by



One of the four obelisks of Thothmose I—1547 to 1501 B. C.—a rose granite monolith 76 feet high, showing also the ruined pylons, the remains of the eastern end of the great Hypostyle Hall of King Thothmose. From the photograph taken by the writer in 1898.

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painted sandstone sphinxes. Along this highway, the New Year's procession took its way, while the great gold-overlaid cedar Barge of Amon was towed up stream, and the gold statue of the god brought to rest for a time in his sanctuary at the southern end of the Luxor temple. One can hardly write of Karnak without a reference to the Luxor temple, so intimately con-

IX, turns west then north again and soon finds oneself upon the temple's Landing-Stage, the latter now some 600 yards from the Nile. A short row of Ram-sphinxes erected by Rameses II (1292-1225 B. C.) fronts the giant sandstone Entrance-Gate (Pylon I). This great pylon, though never completed, still commands respect. Especially is this the case if one is so fortunate as to



Landing stage opposite the Temple of Luxor, Thebes, looking north down the Nile—from a photograph taken by the writer in 1913.

nected are the Temples of the Northern and Southern apts as they were called.

The highroad appears to have connected Luxor with that part of the Karnak Temple erected during the reign of Amenhotep. It not improbably came in along the west front of the great Pylon of that monarch which stands just behind the Great Hypostyle Hall, that is, before Pylon III.

To enter the Great Amon temple today, one follows the Sphinx Avenue as far as the picturesque Gate of Ptolemy

be in a position to climb the steep ascent to its summit. The view up and down the Nile, and of the Lybian Hills to the west, well repays such a tax upon one's energies.

The Great Forecourt dates from the Twenty-sixth Dynasty, or about the Seventieth Century, B. C. It is almost square in shape, its straight lines being broken on the right by the inward push of the well-preserved Temple of Rameses III. The uninteresting sandstone structure to the left of this Forecourt



Rose granite portal block of Thothmose III beyond the columned hall of Thothmose I—the inscription to the right recalls the building operations of Thothmose III in this Temple. From a photograph taken by the writer in 1898.

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The short Sphinx avenue of Rameses II fronting the western or main entrance of the great Temple of Amonra, Karnak.

was dedicated by Seti II (1209-1205 B. C.) to the Theban Triad, Amon, Mût and Khonsu. The ram-headed sphinxes, which stand in a long line

immediately behind and beyond these buildings were to be used in some such manner as the sphinxes fronting the Entrance-Pylons. Continuing onwards



The west side of the court of Rameses II (1292-1225 B. C.), with rose granite statues of that monarch, Temple of Luxor, Thebes. From a photograph taken by the writer in 1913.

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towards the famous Hypostyle Hall, one passes through what was once a short line of beautifully proportioned columns erected by the Ethiopian monarch, Taharka (688-663 B. C.). But a single one of the ten great shafts now survives. Before entering the Hypostyle Hall, one generally turns to the right and passes through the exit between the right pylon and the Temple of Rameses, an exit known as the Bubastite Gate. Here, to the left, one may examine the reliefs seen upon the outer or southern walls of the Pylon of Rameses, the famous reliefs of the wars of Sheshonk I (945-924 B. C.).

We see Sheshonk smiting the Asiatics and Amon-ra handing to him the *kopesh* or "curved sword of victory." Among the names of captured towns is one "The Field of Abram" which has a biblical tang to it. Jordan also is

mentioned, which reminds one that the Bible has also left a record of this Pharaoh's victory, for we read:

And it came to pass in the fifth year of King Rehoboam, that Shishak, king of Egypt, came up against Jerusalem, and he took away the treasures of the house of the Lord, and the treasures of the king's house; he even took away all; and he took away all the shields of gold which Solomon had made.

This treasure was no doubt "counted into the Treasury of Amon-ra, king of gods," as the inscriptions so often record.

Returning to the right of the beautiful solitary column of Taharka's short colonnade, one passes between the gigantic painted pylons of Rameses I, pylons erected from the ruins of a destroyed temple built by the "heretic king," Amenhotep IV. We now enter the wonderful Hypostyle Hall.



Colonnade of Amenhotep III (1411-1375 B. C.), composed of 14 columns some 51 feet in height. From a photograph taken by the writer in 1913.

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Painted sandstone portal of Ptolemy IX and entrance pylons to Temple of Khonsu, erected by Rameses III (1198-1167 B. C.). From a photograph taken by the writer in 1898.

When one comes to examine it, there is here something reminiscent of the unfinished Great Colonnade of Amenhotep's Temple of Luxor. Harmhab, last king of the Eighteenth Dynasty, added to this Luxor Temple, we know, and it may have been the design for the latter temple which fired Harmhab with the idea of erecting this "pronaos" to what eventually became the greatest temple of either the ancient or modern world.

Imagine, if you can, a vast square court covering some 50,000 square feet and enclosed in walls and giant pylons decorated with bright reliefs and hieroglyphs. Running down the center is a row of richly-painted sandstone columns, eighty feet high and thirty-three feet in circumference. On either

side of this central colonnade stand sixty-one closely-set columns, a trifle shorter and smaller around than the giants of the central colonnade, but of equal grandeur of proportion and richness of decoration.

Rameses I inscribed his name upon one column, Seti's name appears upon seventy-nine and the remaining fifty-four bear the names of a number of the later kings. The hall was originally roofed with gigantic flat sandstone blocks painted blue and dotted with gold stars or solar disks with outspread vultures' wings. It was lighted by the subdued light that filtered through a sort of pierced stone grating or clerestory, remains of which may still be seen *in situ*.



Looking down main axis of the Hypostyle Hall, Temple of Amonra, Karnak. Twelve columns eighty feet high and thirty-three in circumference, flanked by sixty-one columns, forty feet in height. This Hall or Pronaos covers fifty thousand square feet. Begun by Harmhab, 1350-1315 B. C. From a photograph by the writer, 1898.

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Arriving at the upper or eastern end of this grand hall, and passing through the Third Pylon erected by Amenhotep III, we find ourselves in what is commonly called the Central Court of the original Eighteenth Dynasty Temple. We must now appreciate the fact that all the buildings so far described are later additions to this Eighteenth Dynasty Temple, even as the Eighteenth Dynasty Temples we shall now describe are additions to the Twelfth Dynasty Temple which originally stood somewhat further on, that is, to the east.

We see before us the only obelisk left standing of four colossal granite shafts which stood before the original main entrance of the Eighteenth Dynasty Temple. This rose-granite monolith towers seventy-six feet into the air, having been erected by Thothmose I somewhere between the years 1535 and 1501 B. C. Continuing eastward, we pass through the ruined pylons erected by that monarch and enter what was originally an open court, a court beautified with painted cedar columns by Thothmose I and, later on, restored by Thothmose III, who pulled down the earlier wooden columns and replaced them by great lotus columns of sandstone.

The famous daughter of Thothmose I, Queen Hatshepsut, erected here two colossal granite obelisks, one of which still stands upon its square granite base. It is a monolith and rises to a height of 97½ feet. Upon the north side of the base of this monument Queen Hatshepsut has written the following dedication:

This it is that was made by me. Take heed least ye say I know not, I know not (who raised it) . . . of a truth these are two huge obelisks brightened by my majesty with gold for Amon, her father's sake, and out of love for him, in order to perpetuate his name

that they might stand erect in the temple precinct for ever and ever. They are of one solid block of granite, without joint or division in them. My majesty began this work in her fifteenth year the first day of the month Mechir up to the sixteenth year, and the last day of the month Mesori, which maketh but seven months since the beginning of it in the mountain.

By "the mountain," the great queen refers to the famous granite quarries at Assuan near the First Cataract. She further says:

Having melted electrum, I placed one half upon their shafts, unheeding the mutterings of men, for since the utterance of my mouth is law in all that cometh out of it, I cannot retract that which I have already uttered. So hear me then! I placed on them the finest electrum, and I weighed it by the bushel even as if it was corn. My majesty myself did cry the number of the weight.

Thothmose III, who followed Hatshepsut on the throne, sought to hide her obelisks, that part of them at least which was visible in the colonnade hall of her father, the hall which he restored. To do so he had the obelisks walled up to the very roof of the hall.

Passing through the upper or Eastern Pylons, similarly built by Hatshepsut's father, the first Thothmose, we come into another columned hall erected by him and added to again by Thothmose III and stand before a splendid granite doorway erected by the latter monarch. On either side carved in sandstone we see lists of the many cities and states subdued by the "Conqueror of Asia."

The court beyond, commonly called "The Court of the Lotus and Papyrus Pillars," is another relic of the zeal of Thothmose III and one of the most beautiful of the smaller sculptural monuments to be seen in Egypt. Beyond this again is the Holy of Holies, or Sanctuary. This building is of granite engraved with designs representing its last restorer, or rather builder, Philip

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III of Macedon (318 B. C.) greeted by Amon-ra. In this dimly lighted chapel stood the gold figure of the sun-god Amon, a figure only taken from this building on some such grand occasion as the accession of a Pharaoh, the New Year's Feast or a Feast of Victory. If we may judge from representations seen upon the southern side of the building, great white linen wings hid from view the cedar or ebony shrines in which such sacred figures of deities were kept.

The chambers to the left of the Sanctuary, erected by Thothmose III, show many of the beautiful Asiatic vessels in silver, gold and electrum which were a part of the great spoil of war "counted into the treasures of Amon-ra" following the conquest of the Near East by that war-like monarch. Beyond the Sanctuary stood one of the early (Twelfth Dynasty) temples. Under Thothmose III the site was levelled and turned into a great open court with chapels on either side. The great Festival Hall of Thothmose III was erected at the far eastern end, and this monarch continued the hall by a colonnade, though there is a broad space of open ground between this, the last of the Karnak buildings along the central alignment, and the splendid sandstone gateway built into the huge encircling wall of the temple precinct eastward, a gate completed by the Ptolemies.

Space forbids our speaking at length of the spirited reliefs to be seen on the walls at the north side of the Hypostyle Hall (exterior). Yet the designs are of great historical interest, as they show various phases of the wars undertaken in order to regain Egypt's lost Asiatic possessions, lost under the later kings of the Eighteenth Dynasty, especially Amenhotep IV, the religious fanatic.

Concerning the great riches possessed by the temple of Amon at Karnak many

a monarch has left record. Rameses III says: "Its beauty is unto the dome of heaven, its august pillars are of electrum," and Amenhotep II says: "I made for Amon a hall in Karnak, a thing of wonder unnumbered in decorations of gold, unnumbered in decorations of malachite and lapis lazuli, bright with flowers and filled with slaves." And Rameses III again says:

I made for thee great tables of gold and others of silver, a huge vase of pure silver, rimmed with gold and engraved with thy cartouche. I wrought images of Mût and Khonsu of fine gold heavily inlaid with insertions of every precious stone which Ptah the Creator hath created, with collars in front and back and pendants of gold, great memorial-tablets for the Entrance Gate covered with gold, and having designs inlaid in Kedom gold and large vases beneath covered with silver and having inlaid designs down to the floor. I cut for thee thy august Barge, two hundred and twenty-three feet in length upon the water, from the giant cedars of my own estate. It is of wondrous size and covered with gold down to the water's edge. A huge gold shrine was in its midst inlaid with every precious stone even as is a palace, and having ram's heads of gold both at bow and stern, and uræus-serpents wearing atef-crowns. . . .

I set out sweet-smelling sycamores in thy temple precinct. I planted thy city of Thebes with trees, shrubs, bulbous plants and flowers for thy nostrils.

Today it is sometimes difficult to get a native to guide one to the border of the sacred lake at Karnak. This is due to a myth current in Luxor homes that at times one may still see the great gold Barge of Amon floating slowly back and forth upon its placid waters. One may still hear the clash of sistra, cymbal and menat, the click of ivory castanet, the strumming of the great harps and the soft voices of the Singing Women of Amon as they chant the sacred ritual. The sound of the unseen choir has power to charm away men's minds! A glimpse of the ghostly Barge spells death!

THE ANCIENT CITY OF PETRA, WONDER OF THE DESERT

GEORGE L. ROBINSON

FOR centuries the ruins of Petra remained quite unknown to the world. To be sure Pliny had recorded that "the Nabatæi inhabit a city called Petra in a hollow somewhat less than two miles in circumference, surrounded by inaccessible mountains, with a stream running through it" (vi, 28). And Strabo, speaking of the Nabatæans during the reign of Augustus, had described their capital as follows: "The metropolis of the Nabatæans is Petra, so-called, for it lies in a place in other respects plain and level, but shut in by rocks round about, precipitous indeed on the outside, but within having copious fountains for a supply of water and the irrigation of gardens" (xvi, 4, 21).

Volney in 1787 received a hint of the city's importance from the Arabs around Gaza (*Voyage en Syrie*, ii, p. 317), and in 1807 Seetzen, while on an excursion from Hebron to the hill of Madurah (Mount Hor), had an Arab guide who exclaimed one day, "Ah, how I weep when I behold the ruins of Wady Musa!" (Zach's *Monatliche Correspondenz*, xvii, 1808, p. 136), but neither Volney nor Seetzen was able to continue his journey to the magic spot.

It was left for Burckhardt in 1812 actually to visit the place and identify its ruins with the site of the celebrated capital of Arabia Petreæ (*Travels*, 1818). Meanwhile Ritter independently suggested the identity of Wady Musa with Petra on the basis of Seetzen's report (*Erdkunde*, ii, p. 117). Their identity is now generally admitted.

Arab historians never mention Petra, and only two ever speak of Wady Musa, Kazwiny in the seventeenth century and Ibn Iyâs in the fifteenth; and they merely relate a Mohammedan legend that Moses died and was buried in this valley. Indeed, it is noteworthy that after being lost to the world for over a thousand years, when Petra finally emerges, Moses, Aaron and Pharaoh have, according to Mohammedan tradition, taken possession of the region. But the traditions of the Moslems have ordinarily little value.

Comparatively few Europeans have ever visited Petra. Since Burckhardt's identification of this wild desert metropolis, however, the following tourists and explorers have succeeded in examining at least superficially its celebrated ruins: Irby and Mangles (1818), Laborde and Linant (1828), Stephens (1836), von Schubert (1837), Edward Robinson (1838), John Wilson (1843), Miss Martineau (1847), Dean Stanley (1853), Duc de Luynes (1864), Visconti (1865), Palmer (1870), Doughty (1875), E. L. Wilson (1882), Hull, Hart, Armstrong and Kitchener (1883), Hornstein and Forder (1895), Lagrange, Vincent and Musil (1896), Brünnow and Domaszewski (1897), Sir Charles W. Wilson (1898), G. L. Robinson (1900), and Dr. G. Dalman (1904); some visited Petra several times.

The Arabs call the valley in which this wonderful rock city is situated Wady Musa. It is a question whether the Hebrew name Sela', in the Old Testament, which like the Greek name



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Rock-hewn Temple of Isis ("The Treasury"), Petra, Syria.

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Petra signifies "a sharp, jutting rock," points to the same site. In Judges 1:36, for example, *Sela'*, or "the rock," which is mentioned as a boundary between Judah and the Amorites, must have been located in the neighborhood of the Akrabbim near the southwest corner of the Dead Sea. The reference in 2 Kings 14:7, on the other hand, to Amaziah's victory over the Edomites in the valley of Salt, when he took *Sela'* by war and called the name of it *Joktheel*, more probably refers, as E. Meyer thinks, to Petra. Musil, however, suggests a place, *Khirbet Sela'*, near Bozrah. Other references to *Sela'*, in Isaiah 16:1; 42:11, are less definite. But whether these passages in the Old Testament refer to Petra or not, it is difficult to think that a site so strategic and of such commercial importance, and so admirably fortified by nature, could have wholly failed to attract the attention of the ancient Edomites.

"Rekem" also was a name given by the Syrians to the valley, according to Jerome; but it was likewise given to Kadesh, according to the Talmud. This coincidence, coupled with Jewish tradition in the same direction, led Dean Stanley to identify Petra with Kadesh. Josephus proffers an explanation of Petra's having been called Rekem—from the Midianite prince Rekem who fell in battle with Israel in Moab in the days of Phinehas (Numbers 31:8). Of course it is only natural to attribute to the rugged rocky valley of Wady Musa all that sacred or profane history has recorded of any rock, fortress or city of Edom. But how, or when, the name Petra was dropped or Wady Musa adopted we have no means of ascertaining.

Adequately to describe Petra is an impossible task. Human language lan-

guishes as it attempts to portray the beauty and grandeur, the majesty and magnificence of this "Wonder of the Desert." Even the least enthusiastic visitor breaks out into the language of astonishment. No other ancient city so quickens the imagination. The artist Roberts confesses in his Journal: "I did not expect to be much surprised at Petra after seeing Thebes. But the whole is far beyond any idea which I had formed of it in both imagination and situation. Its beauty grows on the eye. I am more and more bewildered with the aspect of this extraordinary city. Though the ruins are immense, they sink into insignificance when compared with these stupendous rocks. I often threw aside my pencil in despair of being able to convey any idea of the scene." A more recent missionary tourist thus describes the panoramic picture which he beheld as he approached the city from the northeast: "Suddenly there burst into view a wonderful mass of castellated peaks, domes, pinnacles, and other fantastic shapes, with indescribable coloring, from snow-white at the base to purples and yellows and crimsons higher up, bathed and transformed in the brilliant sunshine till it seemed like a literal fairy land. We gazed enchanted, for somewhere in the heart of this brilliant mass lay the ancient city of Petra about which we had read and dreamed and were now to see with our own eyes" (Hoskins, *The Jordan Valley and Petra*, ii, p. 38).

To enter the city enclosure properly one should approach from the east. In that case he will pass through a narrow cleft or gorge, fully a mile long, called the *Sik*. This defile is one of the most glorious and romantic avenues of its kind in all nature. It serves also as Nature's aqueduct to convey water to the place. A tiny stream flows under

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Front view of the Great High Place, Petra, Syria.

one's feet. Lord Lindsay in speaking of this marvelous gorge says, "I never saw anything so wildly beautiful." It is both narrow and deep. The cliffs which bound it are tinted with all the colors of the rainbow.

On emerging from this delightful dell, the explorer stands face to face with one of the most sublimely beautiful rock-cut temples of Petra—indeed, of the world. It is known to the Arabs as *el-Khazneh*, or, "the Treasury," and stands 90 feet high. One is at a loss to know whether to admire more the richness and exquisite finish of its decorations, or the savage scenery of its surroundings. No part of it is built; it is wholly and purely a work of excavation, and it stands intact, with the single exception of one column which has fallen. As Irby and Mangles put it, "There is in fact scarcely a building of

forty years, standing in England so well preserved in the greater part of its architectural decorations." It is difficult, nay, well-nigh impossible, to exaggerate its beauty and grace and loveliness. Lord Lindsay confesses, "The Khazneh far surpassed my expectations. It was so chaste in its style, so beautiful in its details, so fresh looking, and in such perfect preservation. The natural color of the stone being that of the rose it is easy to imagine its loveliness bathed in the sun's rays." Nature in her most savage wildness is here tempered by the graceful art of civilized man.

Dean Burgon in his prize poem entitled "Petra" enshrines something of its beauty in the following sonnet:

"It seems no work of man's creative hand,
By labor wrought as wavering fancy planned;
But from the rock as if by magic grown,
Eternal, silent, beautiful, alone!"



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The Temple with three Tiers, Petra, Syria.



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The Khazneh from the Gorge of the Wady Sik, Petra, Syria.

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The Theatre, Petra, Syria.

Not virgin-white like that old Doric shrine
Where erst Athena held her rites divine;
Not saintly-grey, like many a minster fane
That crowns the hill and consecrates the
plain;
But rosy-red as if the blush of dawn
That first beheld them were not yet with-
drawn;
The hues of youth upon a brow of woe,
Which man deemed old two thousand years
ago.
Match me such marvel save in Eastern clime,
A rose-red city half as old as Time."

A little below the Khazneh, in the narrow Wady before it broadens out into the actual site of the city, stands the Theatre, which also is hewn out of the mother rock, and is capable of seating not fewer than 3000 souls. All about it, before and behind, and at right and left, stand gaping, and almost vocal, numerous tombs of the dead. La-borde's comment on the proximity of theatre and tombs, of life and death,

is most suggestive: "What a strange habit of mind," he remarks, "the people of Petra must have possessed thus to familiarize themselves constantly with the idea of death; as Mithridates accustomed himself to poison in order to become insensible to its effects." And Dr. Edward Robinson, conscious of the weird sacredness of the surroundings in which he spent an evening, writes thus: "Around us were the desolation of ages; the dwellings and edifices of the ancient city crumbled and strewed in the dust; the mausolea of the dead in all their pristine beauty and freshness, but long since rifled and the ashes of their tenants scattered to the winds. Well might there be the stillness of death; for it was the grave itself, a city of the dead, by which we were surrounded" (p. 534).

In the hollow basin below of the city proper, only a standing column, and a

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© Rau

The Necropolis, Petra, Syria.

badly dilapidated building called by the Arabs "the Castle of Pharaoh," stand to assist the imagination as it attempts to reconstruct the many and stately buildings which once adorned the ancient site. The "Castle" is curiously, not to say fantastically, constructed with double walls, and wooden joists let into the masonry to receive the fastenings for ornaments of stone and stucco. What the real purpose of the building was it is impossible to say.

Near by, rises majestically the lofty citadel of the city—a mountain honeycombed with sepulchres, and on its apex the foundations still of what once was probably a large Crusaders' castle. Tombs everywhere; here, a "rainbow" tomb; there, an unfinished sepulchre showing how the ancient stone-cutters probably began at the top and worked downward; and there still another with

Columbaria, or niches for receiving the ashes of the dead; all together constituting the most remarkable necropolis of antiquity!

Far away, at least a mile, to the west, high up on the heights of the main range of Mount Seir, but still well within the zone of the city's confines, is situated the *Deir*, or Monastery of the place. In size and grandeur it rivals the Khazneh. Kinnear calls it "the most extraordinary of all the ruins of Petra." The chasm approach to it is nothing less than wonderful. Jebel Nebi Harun stands directly opposite. The view from the roof of the *Deir* to the west over the mountains of Edom and the deep Arabah beyond is one long to be remembered. The whole region is unique in its wilderness effect.

But it is after all the coloring of the rocks of Petra which makes the deepest

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impression. Probably nowhere else in the world can the traveler find such depth of color or variety of pattern. The walls of rock reminded Hull, the English geologist, of the patterns on highly painted halls, Eastern carpets, or other fanciful fabrics of the loom. The deepest reds, purples, and shades of yellow are here arranged in alternate bands, shading off into each other, and sometimes curved and twisted into gorgeous fantasies. These effects, he explains, are due to the infiltration of the oxides of iron, manganese and other substances, and are frequent in sandstones to various degrees; but nowhere probably do they reach the variety of form and brilliancy of coloring to be found in Wady Musa, amongst the ruins of Petra.

Historically, Petra was the capital of the Nabataeans, or Early Arabs, who flourished here between 300 B. C. and 200 A. D. The Nabataeans dwelt in towns, drove a flourishing trade and attained a high degree of prosperity and culture. They spoke Arabic, but in default of a script of their own they used Aramaic for writing (Nöldeke, *Die Semitischen Sprachen*, pp. 30, 43). Mohammedan authors identify them with the Aramaeans, but careful study of their inscriptions has shown that this view, which was accepted by Quatremère (*Journal Asiatique*, 1835, p. 209), is erroneous.

The kingdom of Petra was annexed by Trajan to the Roman Empire in 105 A. D. Whether the city perished through the ruthless rage of their subsequent conquerors, or whether it was

destroyed little by little through the incursions of the desert hordes, is utterly unknown. Probably the hand of man has been assisted by the hand of time.

“How changed—how fallen! all her glory fled,
The widow'd city mourns her many dead,
Like some fond heart which gaunt disease
hath left
Of all it lived for—all it loved—bereft;
Mute in its anguish: struck with pangs too
deep
For words to utter, or for tears to weep.”

Roberts in his Journal gives an artist's farewell to Petra and the Land of Edom, which is suggestive: “I repeatedly turned to look on this doomed city; so sad a memorial of Divine judgment, yet possessed of a strength which must have scorned all human instruments of destruction; placed in the bosom of impenetrable mountains with walls so formed by nature that to them the works of man shrank into insignificance. Though in the midst of deserts, its climate is not surpassed by any in salubrity; the soil is watered by numerous streams, and its mountains cultivated to the very summits; the plain below is covered with the most splendid temples and other public buildings; and the rocks themselves so filled with excavations that they resound under the foot. Yet with all this, and with a population of hundreds of thousands, all now is loneliness; its history is almost unknown, and the wandering Arab attributes its very existence to enchantment.”

McCormick Theological Seminary



The Annunciation of the Virgin—Detail. By Leonardo, under Verrocchio's direction.

SOME RECENT LEONARDO DISCOVERIES

FRANK JEWETT MATHER, JR.

CONCERNING the canon of Leonardo's works there are two sharply opposed views. Such critics as Berenson, Gronau and Jens Thys reject virtually all the early works which tradition and criticism have ascribed to the master, and relegate many of the later works to the atelier. Such critics as Bode, Müller-Walde, Müntz, and Sirén accept most of the traditional early works and many of the later ones. Within the limits assigned me I cannot hope to arbitrate this contest, but I may at least show how recent discovery has tended to justify the more liberal and inclusive view.

Many years ago Baron Liphart saw in Russia a little unfinished Madonna which he confidently ascribed to Leonardo. A few years ago it turned up in Petrograd in the possession of Mme. Benois, who ceded it to the Hermitage. The slight but charming little picture (page 114) was certified as a Leonardo by numerous authentic sketches, especially by a sheet in the British Museum (page 121). This relation was promptly pointed out by Herbert Cook and Gronau. Gronau showed as well a whole series of imitations, ranging from Raphael to the Master of the Death of the Virgin, which proved that Leonardo's Madonna was famous for a generation after it was painted. Against this weight of evidence, the conservative critics have mostly alleged merely that the Benois Madonna is a copy of a lost original. Only Jens Thys has seen that this is to grant the entire case. To save his view of early Leonardo he turns over the picture to the third rate eclectic, Sogliani, supposing that Sogliani used

Leonardo's sketches. This view is a desperate remedy for a desperate emergency.

Happily we can date the Benois Madonna. The sketches for it clearly are of the year 1478, and the picture may be one of the "Two Virgins Mary" which Leonardo noted on a famous sheet in the Uffizi, dated September 2, 1478. The significance of the Benois Madonna is that it shows Leonardo in his twenty-fifth year to have been still an immature and essentially a primitive master. For the quality of the picture, despite its rather highly developed light and dark, and its somewhat audacious swing, is still quite primitive. Leonardo's great forward step was not taken till a year or more later, in the Adoration of the Magi. Moreover, if the Benois Madonna be by Leonardo, then the little panel of the Annunciation, in the Louvre, cannot be set in the late sixties, with Berenson, Thys, and Gronau, but rather in the late seventies. And by the same token a whole class of early pictures fall, nicely into place as Leonardo's work in his years of tutelage. The Angel and the Landscape in Verrocchio's Baptism could well be the earliest Leonardo we have, perhaps about 1470.

The famous and much disputed Annunciation of the Uffizi would be again a picture planned by Verrocchio and executed by Leonardo. Its date, determined by its prototype, Baldovinetti's Annunciation at S. Miniato, should be about 1475. I do not see how we can deny Salomon Reinach's contention that the lovely Verrocchian Madonna in the National Gallery was also executed by



Madonna with Two Angels. By Leonardo, as Verrocchio's Studio Assistant.
In the National Gallery, London.



The Baptism (the General Design by Verrocchio, the Angel at the left and most of the distant landscape by Leonardo), in the Academy, Florence.



Madonna of the Flower (Benois Madonna), by Leonardo, in the Hermitage Gallery, Petrograd.



The Virgin of the Rocks, by Leonardo, in the National Museum of the Louvre, Paris.



St. Anne with the Virgin. Cartoon by Leonardo, in the Diploma Gallery,
Burlington House, London.

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The Annunciation, by Leonardo, in the Louvre, Paris.

Leonardo, presumably from his master's design. It should be a little earlier than 1475. The exquisite Annunciation of the Louvre is palpably Leonardo's personal emendation of the design of the Uffizi Annunciation. Having been forced to do the latter by prescription, he now repeats the theme his own way. The work is free and the sentiment highly developed. It could well be of about the time of the Adoration of the Magi and the Louvre Madonna of the Rocks, to wit, about 1480. To this period, or a little earlier, belong also the unfinished St. Jerome of the Vatican, and probably the cartoon of the Madonna with St. Anne in the Diploma Gallery, London.

The case for the so-called portrait of Ginevra de' Benci, in the Liechtenstein collection, Vienna, and the Madonna of the Pink at Munich is much less certain. Such Verrocchian pictures might conceivably be early Leonardos, but there seems no convincing reason for including them.

If these inferences from the Benois Madonna be tested, it will be seen that we gain from them a probable and coherent view of Leonardo's early development. Until his twenty-sixth year he remained the modest executant of

Verrocchio, and a primitive, working chiefly on his master's designs (The Baptism, the Uffizi Annunciation, the London Madonna, possibly the Munich Madonna), he amused himself meanwhile by those occasional pictorial caprices, all of them lost to us, which Vasari has so vividly recorded.

The first serious move towards emancipation was made in the autumn of 1478 in the numerous sketches for "Two Virgins Mary." One, apparently never executed, was the Madonna of the Cat; the other the unfinished Benois Madonna, better called the Madonna of the Flower. After 1478 the process of emancipation, now that he had left Verrocchio's shop, was greatly accelerated. Within five years we have such marvelous beginnings as the St. Jerome, the Adoration of the Magi, and the Cartoon of St. Anne; that little jewel, the Annunciation of the Louvre, and the Louvre version of the Madonna of the Rocks. These four or five years, as he passed into his thirties, were pictorially Leonardo's most productive. It tells much about his temperamental limitations that few of these works were carried to completion. In all these works very naturally a savor of primitive beauty

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The Adoration of the Magi (unfinished), Leonardo, in the Uffizi Gallery, Florence.

persists under the more skillful chiaroscuro and purposeful arrangement.

Beltrami's discovery of the documents concerning the London Madonna of the Rocks casts as much light on Leonardo's later years as the Benois Madonna does on his youth. With his partners, the brothers Preda, in 1483, Leonardo had promised to paint an elaborate altarpiece. It was to be set in a gilded and sculptured reredos on

the altar of the Confraternity of the Conception, in the Church of San Francesco, Milan. It was the moment when Leonardo was overbusy in the court circle and plagued by the gigantic task of the Sforza horse. Besides, the contract was an ungrateful and unprofitable one. The artists applied for judicial relief, probably before 1494. Not long after followed the engrossing episode of the Last Supper. Then the

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The Annunciation, by Leonardo, under Verrocchio's direction, in the Uffizi Gallery, Florence.

French came to Milan, and Leonardo slipped away to Venice, leaving the picture unfinished. The Confraternity bided its time. At any stage they could have had Ambrogio Preda finish the picture, but they had set their heart, not unreasonably, on having a Leonardo. They had to wait some six years more.

When in 1506 Leonardo was called to Milan by the regent, Charles d'Amboise, the Confraternity bestirred itself. To put it legally, in an act of April 27, 1506, they mandamused Leonardo in advance of his arrival at Milan, into finishing the picture, offering the terms which he had earlier demanded. Leonardo needs must fulfil his contract. Doubtless he did it with some reluctance. The mere fact that he had done, what he never otherwise permitted himself, repeated an earlier composition, shows that he never put much heart into the work. When the last payment of 100 lire was made on October 23, 1507, he refused his urgent clients the civility of an appearance in person, sending Ambrogio Preda in his stead.

Being at this time much occupied with engineering works, Leonardo took several months to finish the picture. The Confraternity had waited about twenty-four years for it.

Professor Adolfo Venturi, in a recent note on Beltrami's article, thinks the discovery leaves the problem of the London Madonna of the Rocks just where it was before. Leonardo may still have left the actual painting to Ambrogio. I cannot think so. I believe these Milanese patrons, as the whole litigation shows, were far too clever to wait twenty-four years for a real Leonardo and then fail to get it. Besides the picture is beyond Ambrogio's quality. I think we must look at it as a Leonardo, but as a somewhat slack Leonardo, done against the grain, and so not quite wholehearted. Indeed it seems unlikely that he painted anything with zest after the Battle of Anghiari and the Mona Lisa. At fifty-three, in 1505, he was already an old man, and a harassed and preoccupied old man. We must expect a certain relaxation in the later work. His heart



Terra-Cotta Madonna, by Leonardo, as Verrocchio's Studio Assistant. In the
Metropolitan Museum, New York.

ART AND ARCHAEOLOGY

was elsewhere. But if the London *Madonna of the Rocks* is in its entire visible execution a late Leonardo, of the year 1507, then the *Madonna and St. Anne* of the Louvre, which shows precisely similar characteristics and defects, is also a late Leonardo from the master's own hand. The prevalent theory of student execution in this lovely work falls away. It is just what the work of a jaded and distract great master should be. Since it was frequently imitated at Milan, it is pretty certain that it was painted there before September, 1513, when Leonardo went to Rome. It may well be some years earlier. There unfortunately was nobody to mandamus the dilatory master into finishing it. At his death it remained unfinished, as we now see it, in his studio, and happily his assistant, the amiable Melzi, knew too much to add the completing touches.

May I close these casual remarks with a word on Leonardo as a sculptor? From his own words and Vasari's statements we know that Leonardo was a trained sculptor. Vasari had seen many heads of smiling women from the early period. It is certain that Leonardo executed much sculpture in Verrocchio's *bottega*, and it is at least probable that he modelled many pieces on his own account. It is probable too that sufficiently delicate sifting of the Verrocchian school pieces would reveal here and there the hand of Leonardo. Dr. Bode has ascribed a considerable group of animated reliefs to the master, the so-called *Discord*, the *Calvary* of the Carmine at Venice, and the *Flagellation* at Perugia being the most important. Few critics have concurred in the attributions, which indeed were never supported by objective evidence, and Dr. Schubring has very plausibly transferred the entire group to the



Madonna of the Flower. A Sketch by Leonardo,
in the British Museum.

Sienese master Francesco di Giorgio. Lately Dr. Sirén has revived an old attribution of Sir Claude Phillips's and has cautiously ascribed to Leonardo an admirable little *Madonna* in terra-cotta, at South Kensington. In the break of the draperies and the general accent it does indeed accord with the early paintings which Dr. Sirén, I think rightly, assigns to Leonardo. For my own part, however, I cannot imagine early Leonardo in a mood so ornate and saccharine. It seems to me that the authorities of South Kensington are near the truth in reading this exquisite figurine not as the incipient phase of Leonardo, but as the most developed

ART AND ARCHAEOLOGY



Study for a picture of the Virgin and Child with Cat,
by Leonardo, in the Uffizi Gallery, Florence.

and sophisticated phase of Antonio Rosellino.

With considerable trepidation—for it is about the readiest way to be thought a fool—I suggest that the polychromed terra-cotta Madonna, in the Metropolitan Museum, ascribed to Verrocchio, is by Leonardo. That conclusion I jumped at from seeing it reproduced alongside of Leonardo's sketch for a Madonna in an article by Dr. Sirén. I simply repeat the juxtaposition (page 120), hoping that it may strike the reader as it did me. When the Metropolitan Museum acquired this slight but exquisite piece, I wrote against a considerable body of critical scepticism, that it was a rather early Verrocchio. That was, at best, only half right. The piece is too amateurish for Verrocchio at any period. The modelling of the child, though alert and expressive enough, is in its occasional incorrectness and feebleness, below the

level of Verrocchio's *bottega*. His accredited shadow, Francesco di Simone, for example, is always more professional and withal distinctly more dull. It is the joyous, amateur quality in the piece, with the sense of genius that does not quite command its technical means, that makes me think it an early Leonardo. Even more the identical gravity of the type in the relief and the drawing, with a kind of spiritual identity also, seem to me evidential for the same mind and hand.

The drawing itself is somewhat enigmatic. Its theme allies it to the Madonna of the Cat and the year 1478. But where in the loose and impetuous drawings of that time do we find anything like the patient, unbroken, timid, yet expressive line of this Madonna? The mere touch resembles the early Verrocchian sketch book in the Louvre. The Uffizi drawing is done, as Dr. Thys remarks, in "a peculiar bluish-green ink which Leonardo does not use elsewhere." This and its hesitating quality are reasons for dating it much earlier than the sketches of 1478. The Child is oddly balanced on a sculptor's modelling turn-table. Is it rash to guess that this is the very stand on which Leonardo, perhaps in the earliest years of his apprenticeship with Verrocchio, set up the New York Madonna? Both the relief and the drawing breathe the feeling of Verrocchio's David of 1465, and should not be much later. As for the relief, it is unquestionably a shop piece, which was sold as a Verrocchio. But if it is a shop piece created by Leonardo da Vinci, it must count among the most interesting monuments of the early Renaissance, for it may represent to us those heads of smiling women which evoked Vasari's wonder and admiration.

Princeton University

CURRENT NOTES AND NEWS

The Chautauqua Art and Archaeology Week and Humanistic Conference, July 10-15

THE Art and Archaeology Week of the Chautauqua (N. Y.) Assembly, July 10-15, which concluded with a series of Humanistic Conferences Friday and Saturday attracted to Chautauqua a considerable number of representatives of high schools and colleges as well as of men and women interested in art and culture throughout the country. The principal features of the program were illustrated lectures by James Henry Breasted on "Our Rediscovered Ancestors by the Nile and Euphrates"; by Francis W. Kelsey on "St. Peter and St. Paul in Rome"; by Mitchell Carroll on "Athens, the City of the Violet Crown"; and by Henry Turner Bailey on "Some Archaeological Notes on the New Testament"; and addresses by Mr. Breasted on "Archaeology and History," by Mr. Carroll on "Our Archaeological Heritage," by Mr. Bailey on "Theseus and the Minotaur," and by Mr. Rossiter Howard on "Our Architectural Heritage from the Renaissance."

Readings were given by S. H. Clark of the "Antigone" of Sophocles, the "Trojan Women" of Euripides, and the "Clouds" of Aristophanes.

Later in the season the "Antigone" of Sophocles and the "Electra" of Euripides were presented in the Amphitheater by a group of players from Illinois College, under the direction of Rollin H. Tanner.

The Humanistic Conferences were opened by an address by Francis W. Kelsey on "Classics in High School and College." Papers were read by B. L. Ullman on "The New Latin"; by Louis E. Lord on "The Classics and the Asphyxiating Gas of Educational Requirements"; by Henry Browne on "How to Quicken Appreciation of the Classics"; by Rollin H. Tanner on "Modern Productions of Greek Tragedy"; and an address was made by James Henry Breasted on "Twentieth Century Methods of Teaching Ancient History." The informal conferences at a dinner and a luncheon on the general subject of humanizing the teaching of classical and archaeological subjects proved to be of especial value. The sessions were presided over by Mr. Kelsey, Mr. Lord, and F.W. Shipley, President of the Archaeological Institute, who also addressed the Chautauqua Educational Conference on "Present Aspects of Classical Education."

At the final session resolutions were passed commanding to the Chautauqua Institution the advisability of having under its auspices an annual conference on similar lines, and of arranging from year to year, as circumstances permit, a series of lectures and conferences similar to those of the Art and Archaeology Week of 1916, in such a way that each year may illustrate the correlation of a different group of humanistic studies.

ART AND ARCHAEOLOGY

The Classical Conference at Columbia University

PROFESSOR EGBERT, Director of the Summer Session of Columbia University, scored a distinct success when he persuaded Professors Gilbert Murray and Paul Shorey to come to Columbia and conduct from July 11 to July 24 a Conference on Classical Studies. Several hundred students and teachers of the Classics testified to their appreciation of this opportunity by their constant attendance and enthusiastic attention.

There are no two men more alike in their belief in and devotion to the classics than Professors Murray and Shorey; at the same time no two men put forth their efforts and get their effects in a more different way. Professor Shorey with his trenchant wit drives home the philosophy and literature of the Greeks; Professor Murray with his soothing humor instils Greek poetry.

This is not the place to try to give an idea of the things that were said in the lectures, for they will doubtless appear in due time in printed form to speak for themselves. Every afternoon for two weeks Professor Shorey lectured at four o'clock, and Professor Murray at five, and on three evenings during the second week special conferences were held, at which Professor McCrea presided, when both visiting professors read papers or talked on the relation of classical studies successively to the secondary schools, to the college, and to the university.

Professor Shorey's twelve lectures covered the wide range of the religious life and thought of antiquity as revealed in Greek literature, the imaginative quality of the style of Aristophanes and Plato, the religion of the poets, of the philosophers, and of the statesmen of Greece. Professor Shorey's erudition was never better displayed than in this series of brilliantly sustained lectures, and of course Aristophanes gave him a chance to launch some of his extremely pat and catchy modern slang and doggerel translations. Professor Shorey has a trip-hammer style of delivery which, with its weight of material, might perhaps have flattened out any audience except one susceptible only of being shaped into parts of a serviceable classical dynamo; but Professor Shorey knew his audience.

Professor Murray's reputation is long since secure on this side of the water. His scholarly work, his translations of Euripides, his recent delightful little book "Euripides and His Age," had only whetted the eagerness with which his hearers looked forward to his twelve lectures on the Greek Epic and the Greek Drama. Nor were they disappointed. His history of the rise of the epic, his interpretations of poetry and drama, and his readings both of the Greek and of his own translations left no doubt even in the minds of the uninitiated that here for the classics was the savor of incense. The conference as a whole was inspiring.

R. V. D. M.

ART AND ARCHAEOLOGY

Sacred Buffalo Robes of the Chippewas

MRS. Harry Waln Harrison has presented to the Museum of the University of Pennsylvania a sacred buffalo robe on which are painted symbols sacred to the Chippewa Indians. The Chippewas seem to have been the only Indians who decorated buffalo robes with pictographs of a sacred character. The historical paintings on the robes of the Sioux are of a different type. The robe given by Mrs. Harrison does not show the yellow sun, as most of the Chippewa robes do, but in a circle at the left flank corner is a splendid buffalo head. Between this circle and the circle at the other flank corner are two medicine men dancing to the left, and above them are three decorated shields. It is supposed that these sacred robes were worn at religious dances and feasts, and that each medicine man had his own particular set of symbols on the robe he wore. R. V. D. M.

Mysterious Easter Island

PERHAPS we shall soon have the solution of the mysterious Polynesian island 2100 miles due west of Chili, which was named Easter Island because it was discovered on Easter Sunday, 1721, by the Dutch Admiral Roggeveen. An English explorer, W. Scoresby Routledge, has just returned from a fourteen months' period of work there, and the publication of his conclusions are awaited with great interest.

Easter Island is a volcanic formation, nearly triangular in shape, with an area of about thirty-four square miles. Scattered around this island are 555 images of gray lava, mostly carved heads, the smallest being three feet long, and the largest seventy feet long, with a weight of nearly two hundred and fifty tons. Not a monument on the island is *in situ*. There are also inscriptions of strange characters, some of which Mr. Routledge claims to have had translated by the only survivor on the island who knew the ancient written language of the early race of people who developed this island civilization. There are many other strange sculptures on the cliffs, there are stone houses along the beach, supposed to have been used as shelters during the time the islanders poached eggs from their annual visitors, the sea birds. The women on the island today tattoo themselves in a different way from any other known people, and perhaps Mr. Routledge may have found an interpretation for this. Dates varying from the time of Christ to 3000 B. C. have been assigned to the objects found on Easter Island. Mr. Routledge doubtless will be able to set some certainty to the chronology of the early people of the island. R. V. D. M.

BOOK CRITIQUES

THE GREEK TRADITION. Essays in the Reconstruction of Ancient Thought. *By J. A. K. Thomson.* New York, 1915: The Macmillan Co. Pp. xiii, 248.

This is an important and very scholarly book by the author of the *Studies in the Odyssey*. It is in the spirit of Gilbert Murray, who evidently has furnished much of the inspiration, and who writes the introduction. It aims to tell us what classical literature and civilization mean, what is fine about them, and how they came to be what they are. There are some very inspiring and eloquent passages, and every lover of Greek literature and life will find much of interest in these chapters or essays. The sanest and best essays are those on Thucydides, Greek Country Life, The Springs of Poetry, and Some Thoughts on Translation. The other chapters are, On an Old Map, Mother and Daughter, Alcestis and Her Hero, A Note on Greek Simplicity, and Lucretius.

The chapter on Lucretius is very interesting because of the parallels cited with Baudelaire, and that on Alcestis and Her Hero gives a fine characterization of Heracles. "It is because he comes of the *Kômos* that he possesses unmeasured strength, that he is such an enormous eater and drinker, that he has so many children, that he is (in the true and original sense) *comic*. He is all that the revellers desire their leader to be." On page 241, however, reference should have been made for *Studies of Heracles* to Friedländer's *Herakles*, and to Luce in *Harvard Studies*, xxiv, p. 161. There are on pages 21 ff. some good comments on the originality of Greek art and literature. "The Greek artist always brought something of his own

to the conventional theme or *motif* which he was treating, while we, who in our morn of youth defy the conventions, visibly suffer when our own standards come to be challenged in their turn." The book lays great stress on anthropology as so many of the recent publications of Gilbert Murray, Miss Jane Harrison, and other English scholars have been doing (cf. the essays in Maret, *Anthropology and the Classics*). The influence of primitive customs is important and it probably is true that "The earliest poetry is, by all the evidence, a form of charm or spell. This *carmen* is the accompaniment of a magical dance. It is a kind of interpretation or description of the dance, which has always a mimetic or semi-dramatic character." But there is too much emphasis on origins and survivals of primitive superstitions. There are very few errors or misprints, the worst being Cleon for Creon, page 227. Page 238, CIA should be IG. What evidence is there for the Arcadia of Theocritus, page 70? Page 235, the song in *The Miller's Daughter*

And I would be the girdle
About her dainty, dainty waist . . .

goes back to the famous twenty-second Anacreontic as well as to the *skolion* quoted, and has a long tradition in Ovid, Shakspeare's *Romeo and Juliet*, Ronsard, Edmund Walter's *On His Lady's Girdle*, Thomas Moore, etc., as well as in Tennyson.

It is the anthropology and modern parallels in the book that give it its great interest, and anyone who wants a readable appreciation of the value of Greek civilization and cares to understand the genius of the Greeks should have this book.

D. M. R.

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Some Appreciations:

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The magazine is secured financially at present by a large board of guarantors, but, with the character of its contributions and the elegance of its makeup, it is not likely long to need any such guarantee. "Philosophic in attitude, literary in expression, æsthetic in form," is the standard which the editors have set for themselves.

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by real art is the expression by man of his
pleasure in labor. I do not believe he can be
happy in his labor without expressing that happiness,
and especially is this so when he is at work at any-
thing in which he specially excels.

-*William Morris*

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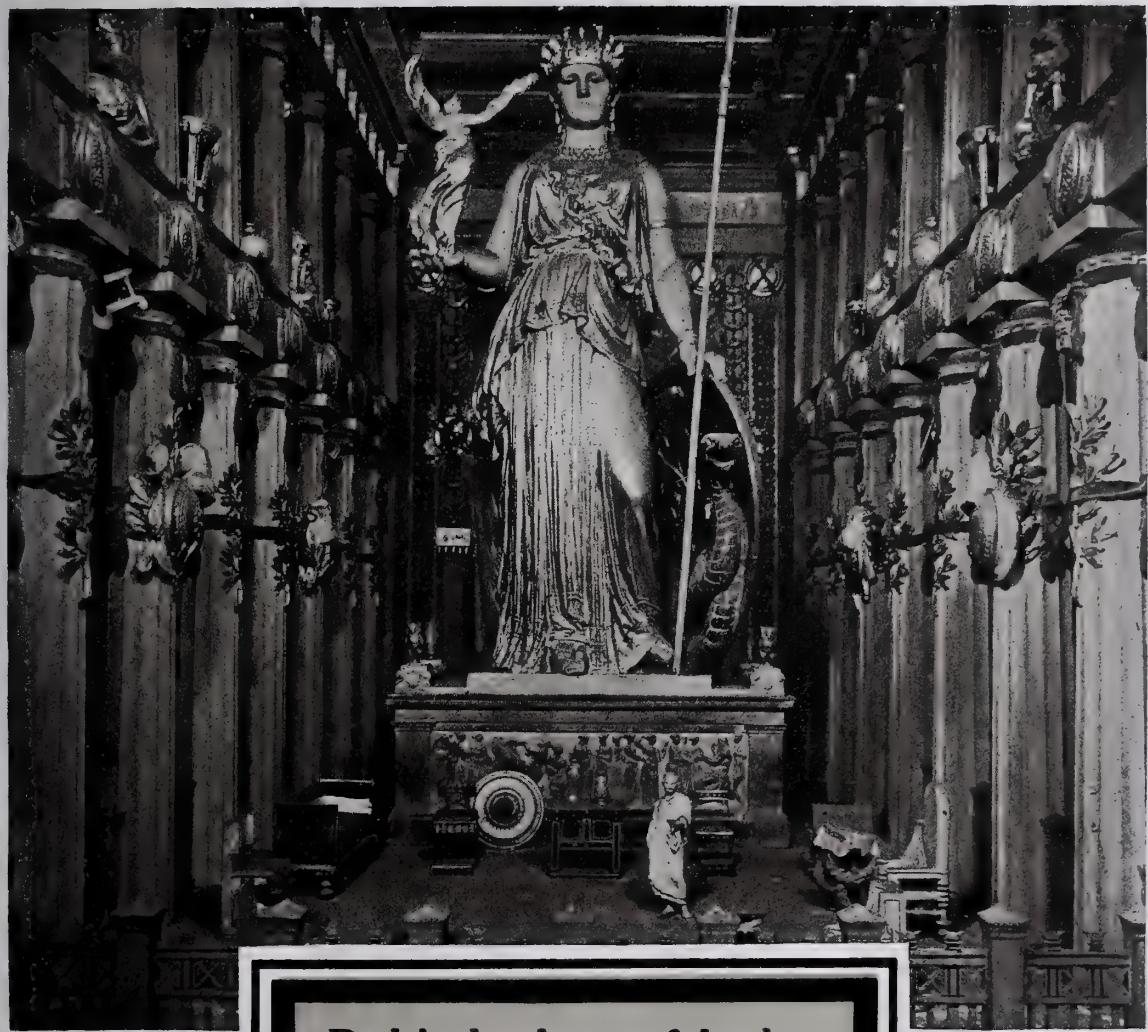
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TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—EMERSON



The Goddess Athena, from the antique marble statue in the Vatican Museum, Rome



HAIL, Athena! Proud daughter of a noble race divine!
Enthroned upon thy sacred hill whose splendor once did shine
On all the world around. Unrivalled on that lovely throne,
Thy beauty dimmed the luster of the glorious Parthenon,

The marvel of all ages past—that matchless temple rare,
Which held the pearl of Hellas, thy majestic form so fair
Wrought fine of gold and ivory, that Phidias did make live
With touch divine, which his great soul alone knew how to give.

I approach thy sacred temple and in silence bow my head,
And hear again the echo of illustrious footsteps dead.
I stand before the stately pile of Doric columns old,
On which the dying sunlight falls and turns them into gold.

The sculptured gods and heroes which its pediment did fill,
Now lie in exile far away in England cold and chill.
Confined within those gloomy walls, their spirit ever sighs
To be restored to Hellas; and beneath her azure skies

To rest once more, and watch the clouds that drift like rosy dreams
Across a sky of turquoise hue, where mist of violet gleams,
Where silvery mountains bend their slope towards a sea of blue,
And perfumed winds caress their brows of classic beauty pure.

JUANITA TRAMANA

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME IV

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NUMBER 1

THE DESTRUCTION OF THE PARTHENON

CHARLES H. WELLER

THE anxious concern with which all lovers of art regard the destruction of architectural monuments on the various fields of the present war recalls the calamity which befell the Parthenon at Athens more than three centuries ago. After the close of the great age of ancient Greece the famous temple of Athena experienced many changes of fortune. Spared and reverenced by the Romans, converted into a church of Holy Wisdom and then of the Mother of God by the early Christians, and finally changed into a Turkish mosque, the Parthenon retained, almost intact, its former splendor until 1687. September twenty-sixth of that year was the fateful day when its glory was shattered forever.

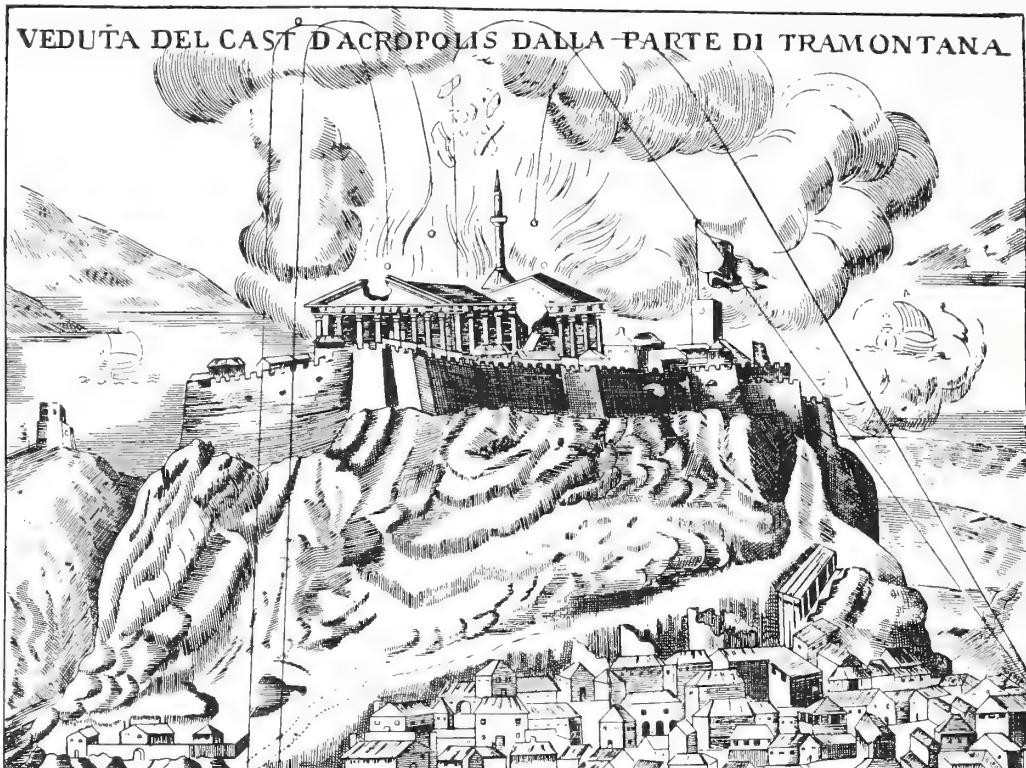
In 1684 the republic of Venice declared war against the Sublime Porte, and organized an army. Its commander-in-chief was Count François Morosini; Count Otto William of Königsmark, a

Westphalian in Swedish service, was made general of the land forces. The army was motley. Along with the Italian contingents were Swiss, Germans, Swedes, and French; this was a holy war, a crusade, the cross against the crescent.

Several successful campaigns brought the largest part of the Morea under Christian sway, and on the morning of September 21, 1687, the fleet of the allies sailed into the harbor of Piræus. The Turks were surprised and abandoned at once the lower city of Athens. The Acropolis had been reinforced with stronger fortifications, and here the Turks took refuge.

After two days bombardment of the sacred hill was begun. A battery of fifteen guns was posted on the Hill of the Muses; a second battery of eight pieces was stationed on the Pnyx; four heavy mortars were placed at the foot of the Areopagus. The garrison of the

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The Destruction of the Parthenon—blown up by bombardment from the Venetian Fleet under Morosini in 1687—from an old print published by Fanelli.

Acropolis failed to yield, and as time was pressing and Turkish reinforcements were feared, Königsmark set two more mortars at the foot of the citadel to the east. He also ordered an attempt to mine the hill on the north, but the hardness of the rock and the watchfulness of the defenders brought the attempt to naught. On the twenty-fifth a shell exploded in a small powder magazine in the Propylæa. The ruin which ensued was an evil omen of what should follow.

Treachery decided the issue. A fugitive from the Acropolis reported to the gunners of the east battery that the Turks had stored the bulk of their powder in the Parthenon, thinking that Christians would respect its sanctity. From that moment the building was

doomed. After a few attempts an expert Lüneberg lieutenant succeeded, at seven o'clock on the evening of the twenty-sixth, in dropping a shell upon the temple. A terrific explosion followed and the heart of the ancient structure was rent in sunder. Eight columns of the north peristyle, six of the south, and the massive walls of the cella were hurled to the ground. Some of the debris even fell into the camp of the besiegers. The fire which broke forth in the temple was communicated to the houses about it and raged for two whole days.

The Turks held out until October fourth. On that day the garrison of five hundred men descended from the hill, accompanied by twenty-five hundred non-combatants of every age and

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either sex. Over their torment on the way to the harbor let a kindly veil be drawn.

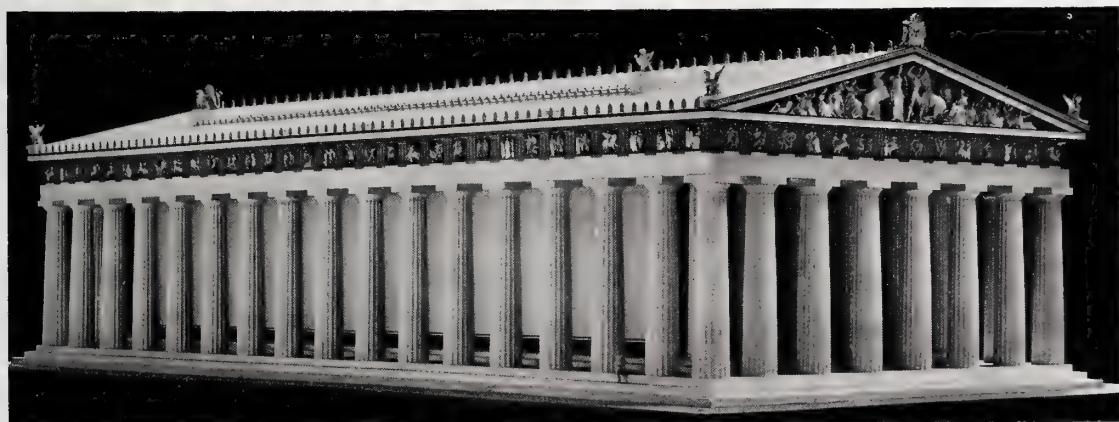
Three hundred men, women, and children perished in the havoc of the temple, and the first task of the invaders was to remove their putrefying bodies. This done, the Acropolis was occupied by the Venetians; the other forces encamped throughout the city. Athens was again in Christian hands. It remained Christian for a little more than six months. On April fourth Morosini abandoned the city, time not having sufficed for him to carry out his enlightened project of destroying the city utterly.

As a memorial of his conquest the conqueror resolved to convey from the ruined temple a splendid trophy to Venice. His choice fell upon the magnificent chariot and horses of Poseidon,

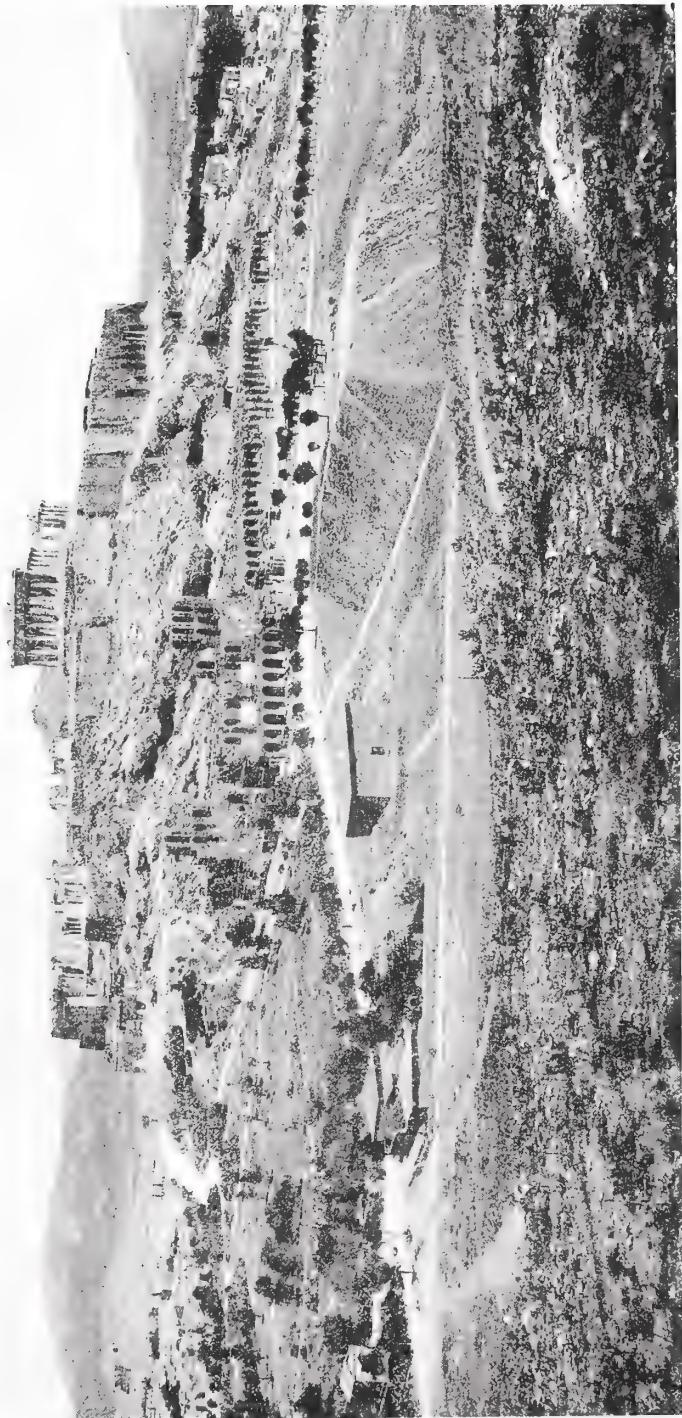
the best preserved statues of the west pediment. Scarcely had the removal begun when something gave way, and the precious sculptures were dashed into a thousand pieces on the rock below. In his report Morosini reproves the ancient builders for their carelessness in building without mortar, and remarks: "It is a wonder that no misfortune befell the workmen."

An interesting side-light upon the attitude of Count Königsmark is found in a letter from Anna Akerhjelm, lady-in-waiting to the countess, who accompanied her husband. "How reluctant His Excellency was to destroy the beautiful temple which has stood for 3000 years, and which is called the temple of Minerva! But in vain; the bombs did their work. So never in this world can the temple be replaced."

University of Iowa



The Model of the Parthenon, in the Metropolitan Museum, New York, as restored by Charles Chipiez.
The eastern and western metopes have been transposed. The acroteria on the roof have been found since this model was made.



The Acropolis of Athens, taken from the hill of Philopappus, showing the east and south sides. A precipitous rock rising about 250 feet above the surrounding plain, the prehistoric citadel which became the sacred precinct of the Goddess Athena.

HOW ENGLAND ACQUIRED THE ELGIN MARBLES

WILLIAM HYDE APPLETON

THE so-called Elgin Marbles form one of the most highly valued treasures of the British Museum. The most important of these are, of course, the sculptures from the Parthenon, the famous temple of Athena Parthenos, now a shattered ruin crowning the summit of the Acropolis at Athens. Besides these there is also included in the collection a multitude of other objects of less value, coming also from the Acropolis, such as architectural fragments, torsos, heads, arms, altars, and inscriptions.

The sculptures from the Parthenon are mainly the figures from the two pediments of the temple, the series of slabs known as the Frieze, and the series of the Metopes. From the east pediment the remnant is of great splendor—veritable *spolia opima*. The subject of the sculptures of the east pediment was the Birth of Athena. As the figures are now set up in the museum we find, as we face the pediment, in the left-hand corner, Helios and his horses rising from the sea, only the upper part of the body of Helios being represented by the sculptor, the arms extended as if to guide the course of the horses of which alone the heads appear. Unfortunately, the head and hands of Helios are gone, but the horses' heads are in fair condition—are full of life, thrown back as if impatient of the resistance of the reins.

Next comes the splendid male figure in reclining attitude, the most perfect of the pediment sculptures, wanting only the hands and feet and part of the nose. He is half reclining against a rock, and in Elgin's day was known as

Theseus. The very best recent authorities, however—Dörpfeld and others—call him the mountain-god, Olympus, who was terribly shaken at the birth of Athena. As Miss Jane Harrison says, “he can be but one mountain, that on whose sacred top Athena was born and over whose steep, day by day, Helios must climb.” Other scholars call him Dionysus.

Next are seen two seated and draped female figures, headless and handless. The arm of one rests upon the shoulder of the other so that they are closely linked. The attitude is admirable and so is the handling of the drapery. They are often called Demeter and Persephone, but are better named the Horæ, the Hours.

Next in order, adapted to the rising space of the pediment, is a standing female figure, five feet eight inches in height, headless and armless—a hurrying girl, in light floating drapery—clearly Iris, the messenger of Zeus, hastening to the Hours to tell the news of the birth of Athena. The great central group is altogether lost and how the subject was treated must be a matter of conjecture. But vase-paintings of the subject exist, and from these we can infer, at least, possible representations of the scene. Passing down the right side of the pediment we come to three superb, draped, female figures in the highest style of art—but unfortunately headless and armless. The first of these is seated in firm, upright position; the other two are apparently in close relationship, one of them being seated upright while her companion half reclines upon her lap and shoulder.



The Reconstruction of the Acropolis, showing the ancient walls, the Temple of Athena Victory on the bastion, the Propylaea, the Erechtheum on the left and the Parthenon to the right.

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These three figures were formerly called the group of the Three Fates—a manifestly improper designation, for but two of the figures are linked. Waldstein's admirable interpretation of the two linked figures—harmonizing as it does with the scheme of the pediment as a whole—is now accepted by many. It is Thalassa, the Sea, that is resting upon Gaia, the Earth. The other figure, admittedly hard to identify, is conjecturally called Hestia, "the personification of the hearth and home of Olympus," says Miss Harrison. These three figures, it will be seen, balance the two Horæ and Olympus of the other side. The remaining figure on the right, in the small angle, is a single horse's head—which belonged either to the team of Night or of Selene, the moon-goddess—balancing the Helios at the other extremity.

The subject of the western pediment, as we are told by Pausanias, was "the contest of Poseidon with Athena for the land," that is, for the possession of Attica. Of the sculptures of this pediment scarce anything is left to us. However, still in its original position on the temple at Athens, there remains a single, much-battered group of two figures, difficult to identify. In the Elgin collection there is also one figure that certainly belongs to the western pediment—a recumbent male figure, nearly nude, like the Theseus (or Olympus), of the eastern pediment—and in far more mutilated condition, headless, with loss of parts of the arms and legs. This figure has been supposed to be a river-god, either Ilissus or Cephissus. It is of the highest excellence artistically.

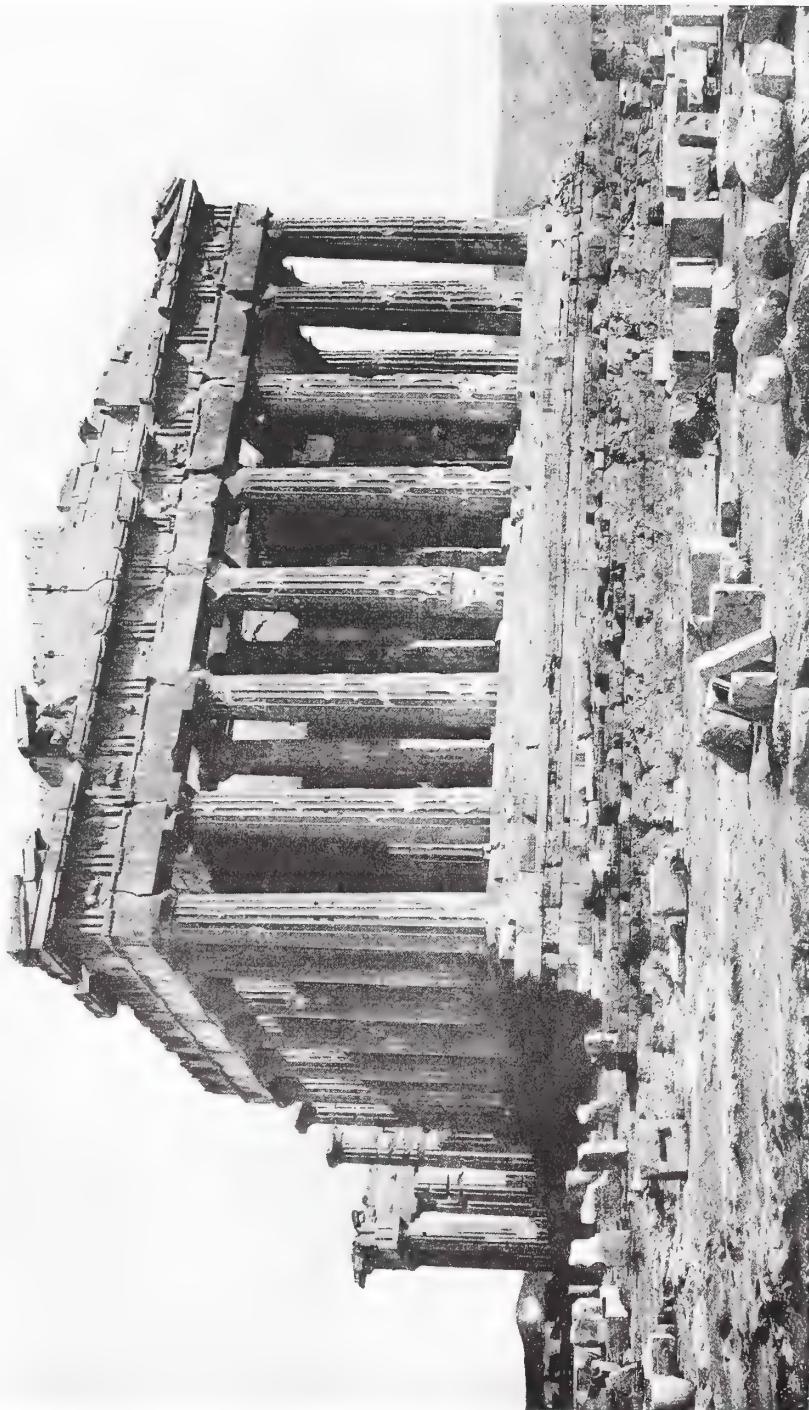
The pediment sculptures of the Parthenon were entire figures, cut in the round, as the term is. The other sculptures were cut in relief, on the marble slabs which formed the inner and outer

frieze. The inner frieze represented the Panathenaic procession. Starting on the west side of the building, the march proceeds to the right and left, and the two files meet in the middle of the eastern front, on either side of a central group of divinities. On the frieze is an innumerable company of figures—divinities and priests, young men and maidens, as well as animals that are being led to the sacrifice. Finest of all are the horsemen, the youth of Athens, mounted upon spirited steeds in the greatest variety of movement.

Of a hundred and ten which are introduced, no two are in the same attitude. Flaxman, the artist, said of them: "The horses of the frieze in the Elgin collection appear to live and move, to roll their eyes, to gallop, prance and curvet. The veins of their faces and legs seem distended with circulation. The beholder is charmed with the deer-like lightness and elegance of their make, and we can scarcely suffer reason to persuade us that they are not alive."

The entire series of reliefs in this frieze occupied a length of 524 feet. Of this, the British Museum possesses 249 feet. The outer frieze, or, properly speaking, the Metopes, had for one subject, in sculptures of high relief, the contests of the Centaurs and Lapiths. There were ninety-two slabs in all—of which the Elgin collection possesses only fifteen—a very considerable number being still in place on the Parthenon at Athens.

The history of the acquisition of the Elgin Marbles goes back to the year 1799. In that year Lord Elgin was appointed English ambassador at Constantinople. At that time a Mr. Harrison, an architect who had been in Elgin's employ, called his attention to the importance of securing casts of Greek statues for the purposes of in-



The Parthenon, the Temple of Athena Polias, guardian of the city. Its architects were Ictinus and Callicrates, under the general supervision of Phidias, who made the gold-and-ivory image of the Goddess within the Temple, dedicated in 438 B. C.

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struction by artists in England. Lord Elgin then communicated with Lord Grenville, Mr. Pitt, and others, but the government did not feel inclined to take any steps in the matter. Thereupon Elgin, at his own expense, secured in Italy the services of an Italian—Lusieri—and five others for the carrying out of his plan.

Arriving in Constantinople in May, 1800, they found the Turks greatly embittered against the Christians in general, owing to the fact that the French, under Bonaparte, had taken possession of Egypt. Shortly after this, the success of the British in that country and the confidently expected restitution of Egypt to the Turks wrought a great revulsion of feeling on their part toward the English nation. Nothing was now too much for them to do, and Lord Elgin easily gained official authority under a firman, as it was called, to visit the Acropolis of Athens at pleasure; to draw, model, excavate, and even remove such antiquities as he might desire.

This was in 1801. Under this authority many of the objects of his collection were acquired during Elgin's embassy. Elgin was recalled, however, only two years later; but his operations still continued for a dozen years or more thereafter, under the charge of the Italian Lusieri. Elgin caused his splendid spoils to be shipped to England at enormous expense, one item of which was due to the wrecking of one of his vessels off the coast of Greece. The operations attendant upon raising the cargo lasted through three years, involving him in an expense of £5,000.

Elgin, on his way home, was arrested by the Bonaparte government and detained in France, not reaching England until 1806. Arriving there he had his collection set up in his London house

in Park Lane, throwing it open for inspection during the period from 1807-1812. It at once attracted attention and caused the greatest enthusiasm among all lovers of art. It was not long before it came to be felt that this great treasure should be owned by the nation. In 1811 Mr. Percival told Elgin that he would recommend to the government the sum of £30,000 to be given for the collection. But Lord Elgin declined this sum, claiming that his outlay had been much larger. Meantime he continued to add to his treasures. As late as 1813, eighty additional cases arrived. Among the last objects brought were two heads of horses and three of the very finest of the Metopes—all from the Parthenon.

In 1815 negotiations with the government were re-opened. Elgin himself now presented a petition to the House of Commons, to be allowed to transfer his collection to the nation, on such terms as the house might deem advisable, after they had made a careful inquiry into its merits and value. Even on these terms Elgin's proposition was not immediately accepted. Various objections were raised. Many condemned Elgin's action in despoiling the most celebrated temple of Greece of its noblest ornament. His methods, too, were criticised. It was objected that he had received his firman from Turkey, in his official capacity of ambassador, and that as a private citizen he could not possibly have gained his permission. Of course, answers were not wanting to these objections. It was replied that Elgin had gone to Athens with no intention to make depredations. His first purpose was purely to make drawings and models; and the removal of the marbles themselves was an afterthought which only came to him when he found that objects, described by previous visitors, had in many cases dis-



The Parthenon as it looks today, showing the destruction caused by Morosini in 1687.

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appeared, and that what remained was daily suffering mutilation and much of it exposed to inevitable destruction. Many sculptures on the Acropolis, it was proven, had been pounded up for mortar. Other pieces had been used to build or patch the fortification walls. In idle hours the Turkish soldiers would amuse themselves by climbing up and wantonly mutilating and defacing such parts of the Parthenon as they could reach. Elgin had bought from a Turk a house, built up against the columns of the temple, and had found beneath it two of the pediment sculptures—a female draped figure and the famous recumbent figure of the river-god. After Elgin had gotten possession of another house with some difficulty, the owner pointed out to him, with a kind of malicious satisfaction, places in the walls where he had used cement made from just such statues as Elgin was seeking.

As is well known, there is abundant testimony of this sort from other sources than Elgin: from Dodwell, Hobhouse, and other travelers. In spite, however, of these undoubted facts many persons still questioned whether Elgin could be justified in his course.

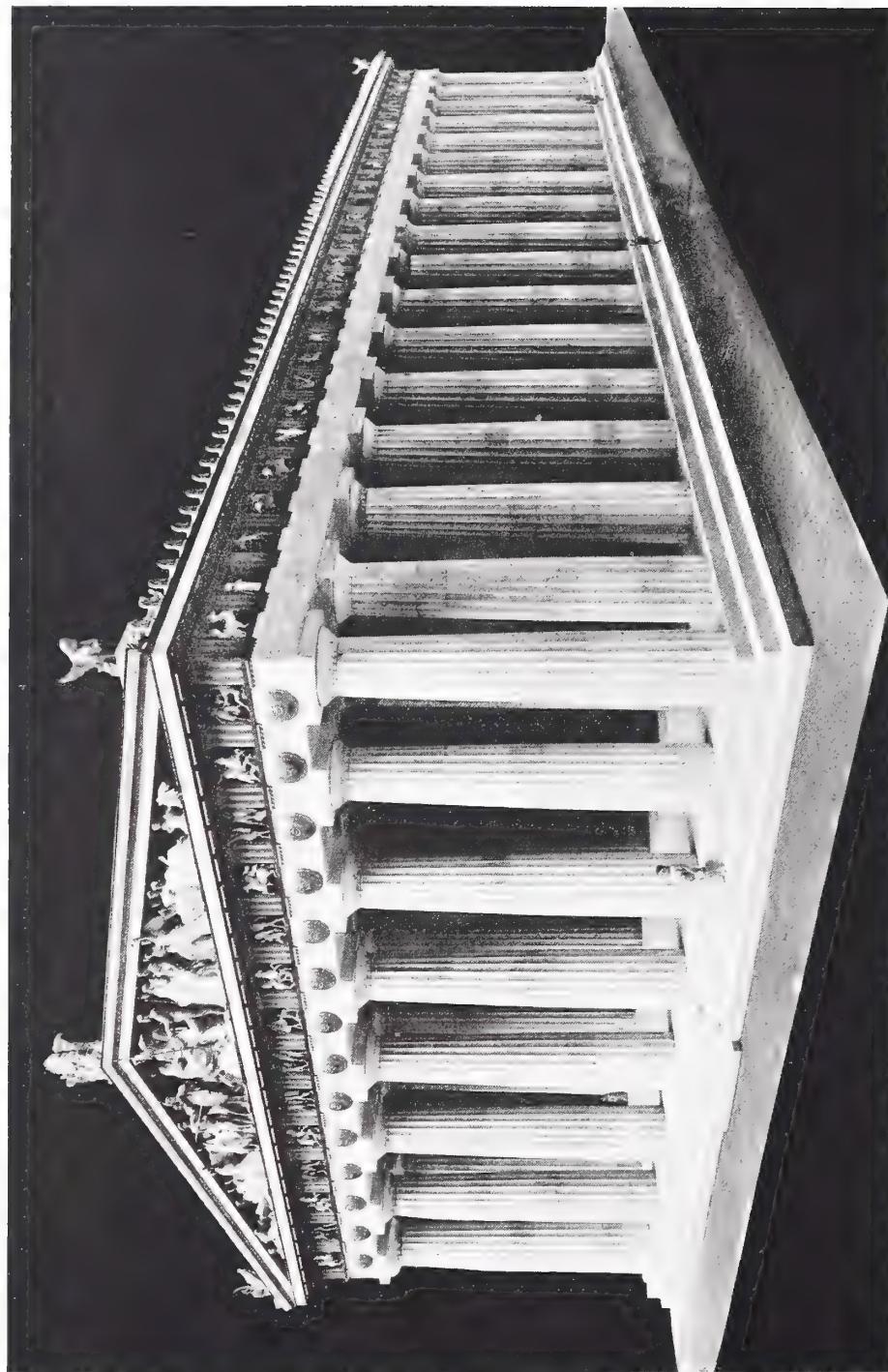
As regards the other point, that Elgin had used his official position in order to obtain the marbles, it was replied that he had never considered that he had any sort of claim upon the government for his disbursement in the matter, and that he looked upon himself as acting in a character entirely distinct from his official position. How the Turkish government felt upon the subject it would seem to have been difficult to discover, but Lord Aberdeen and others seemed to think there was no doubt that a private citizen of Britain could not have obtained such a grant as was made to Elgin.

Elgin himself called attention, however, to the fact that though he had obtained his permission while ambassador, yet he had really brought nothing away until he had been recalled and that his operations were allowed to continue, under Lusieri, long after he had returned to England as a private citizen.

The whole matter was finally referred to a committee. They duly reported on the subject under four heads. The first two had reference to the circumstances under which Elgin acquired the marbles, and the committee agreed in finding no reason to censure Elgin upon the points of criticism which had been raised. The third head had reference to the artistic value of the sculptures. The fourth had reference to their value as objects of sale and the question of the sum which should be paid to Elgin. To decide the question raised under the third head, the artistic value, the committee called before them, besides Elgin and others, the most distinguished artists in the kingdom, to give what we might call expert testimony on the subject—and this testimony is certainly a most interesting body of contemporary art criticism.

Among the persons examined were Nollekens, Flaxman, Westmacott, Chantry, Sir Thomas Lawrence, and Benjamin West, well-known artists. Besides these were Payne Knight, the archaeologist, the Earl of Aberdeen, and others.

Some of the questions were: "What is your opinion of these marbles, as regards the excellence of the work? In what class do you place them as compared with the finest you have seen in Italy? Which among them do you hold in highest estimation? In what class do you place the bas-reliefs—first, of the Frieze, second, of the Metopes? What do you think of the Theseus as



Model of the Parthenon, in the Metropolitan Museum, New York, showing to advantage the eight Doric columns in the front and the seventeen on the side.

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compared with the Apollo Belvedere? Has it more, or less, of ideal beauty? How as compared with the Laocoön? What of the collection as a whole, compared with the Townley marbles? Do you think the Theseus and the Ilissus of equal value? How do the Metopes compare with the Frieze? Should you have judged them to be of the same age, if they had not come from the same temple? In what class do you hold the draped figures? Do you think it of great consequence that the collection should be acquired as the property of the nation?"

As for some of the replies—Nollekens thought the marbles were the finest things that ever came into the country. He estimated the Theseus and the River-god as of the highest value, and the Theseus of equal value with the Apollo Belvedere, having as much ideal beauty and at the same time as true to nature.

Chantry thought them of the highest style of art, but a different style from the Apollo—nature in the grand style. Flaxman thought he could not compare the Theseus and Apollo. He thought the Apollo partook more of ideal beauty, a circumstance that increased its value. Even if the Theseus were in a perfect state, he would still value the Apollo for ideal beauty before any male statue he knew. But Westmacott thought the Theseus infinitely superior to the Apollo. When asked why, he said, "Because I consider that the Theseus has all the essence of style, with all the truth of nature. The Apollo is more an ideal figure." For that reason he valued the Theseus higher, adding: "That which approaches nearest to nature, with grand form, artists give the preference to."

Sir Thomas Lawrence expressed very much the same opinion.

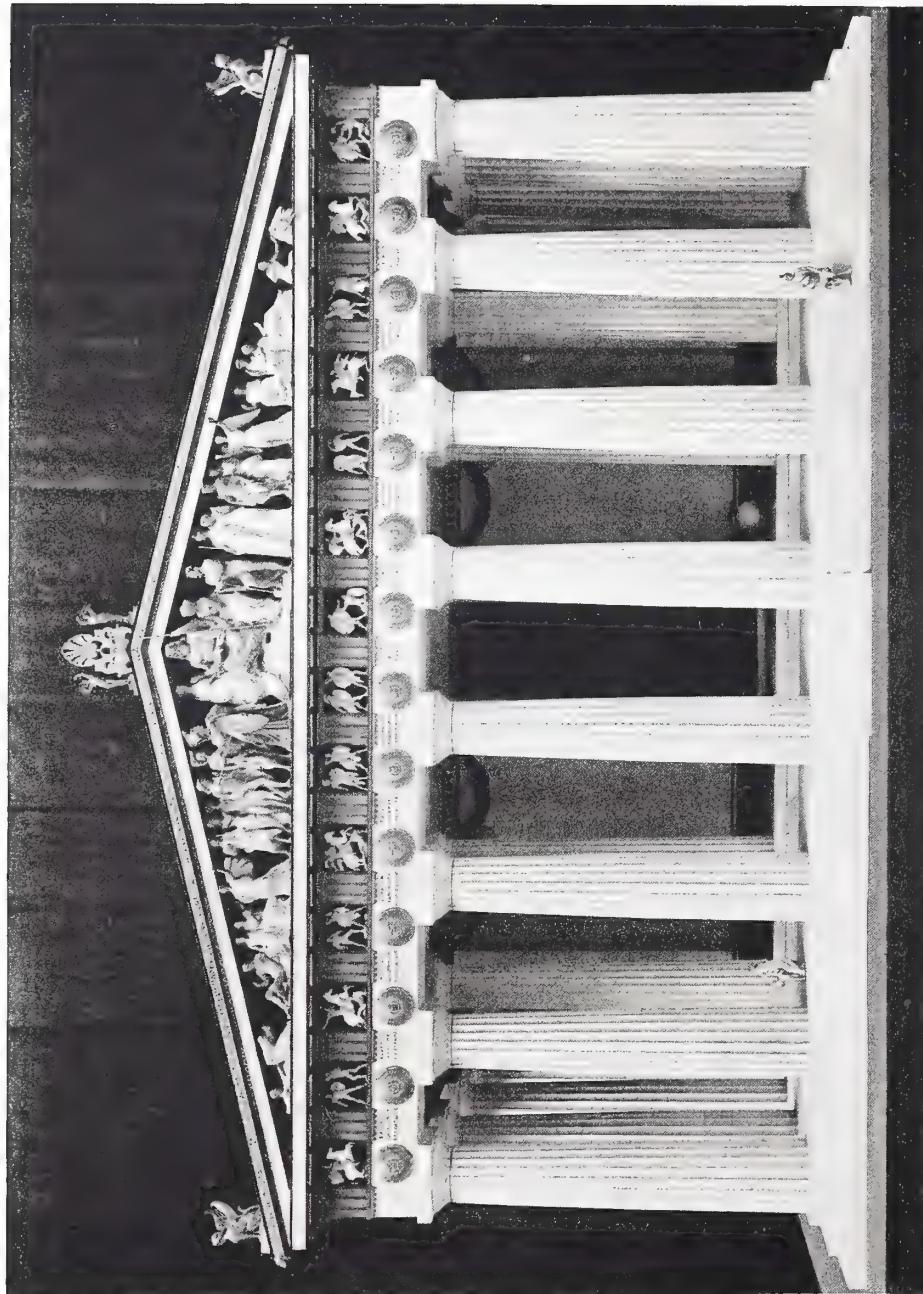
Westmacott when asked, "Which do you prefer—the Theseus or the River-god?" replied: "They are both so excellent that I cannot readily determine. I should say the back of the Theseus was the finest thing in the world; and that the anatomical skill displayed in the front of the River-god is not surpassed."

Benjamin West said, "The Theseus and the Ilissus stand supreme in art."

On the whole then, the consensus of opinion was in accord with that now entertained, that the Theseus and Ilissus are artistically of higher value than the Apollo, which had up to that time held the supreme place among the relics of ancient art.

As regards the Frieze and the Metopes, they were generally pronounced by all as of the highest class of art, but there was some difference of opinion as regards their relative merits. Westmacott thought that, as a whole, the Metopes were inferior to the Frieze. Lawrence thought some of the Metopes were of equal value with the Frieze—but they were themselves of unequal merit, while the Frieze was of equal merit throughout. West seems to have valued the Metopes very highly, but his language about the Frieze also, particularly the equestrian groups, is that of enthusiastic admiration.

About a dozen experts testified before the committee. There was a remarkable agreement in their answers. It is interesting to see that these great artists recognized at once the transcendent merit of the Parthenon sculptures and that their opinion, uttered a century ago, has not been set aside by modern criticism but has been amply confirmed. While Byron, in his *Childe Harold*, was writing his glowing stanzas about the Apollo Belvedere and the Medici Venus, a truer artistic feeling



The East Façade of the Parthenon restored, from the model in the Metropolitan Museum, New York. The Sculptures in the East Pediment represent the Birth of the Goddess Athena from the head of her father Zeus. Many of the figures are now preserved in the British Museum among the Elgin Marbles. See article on page 11.

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Helios, the Sun God, rising with his horses from the sea—the angle figure to the left in the East Pediment, now among the Elgin Marbles, British Museum—see page 11.

was recognizing that the marbles of the Acropolis were of a far higher order. The Apollo, the Venus of Florence, the Ariadne of the Vatican, and other noted figures of the Italian museums, belong to a later and a decadent age. They are indeed beautiful—finished in execution; but they are sentimental affectations, in comparison with the figures of the Parthenon pediments.

The only important exception to the general admiration, among the persons examined, was in the case of Payne Knight. He thought that the best of the objects were only in the second class. He thought they could not rank with the Apollo of the Vatican. But he admitted that his judgment was affected by the fact that the surface of the Elgin figures was much corroded. Strange to say, he considered the River-god finer than the Theseus. He even thought that the Theseus and other important figures might be of the age of Hadrian—basing his opinion chiefly on the authority of the travelers Spon and Wheler, who visited Athens in 1676 and saw the Parthenon before the bombardment; men whose artistic judgment no one could now possibly accept. But

even Payne Knight admitted that their observations were exceedingly crude. Altogether his own judgment seems to have been strangely erratic, though he seems to have held a higher opinion of the bas-reliefs.

Under the fourth head, the fixing of the money value of the collection, the Committee naturally found a good deal of difficulty. But they seem to have presented admirably the grounds on which they based their final conclusion. Only two of the experts examined seemed willing to give any exact estimate of the money value of the objects. These two were Payne Knight and Mr. Hamilton. Their estimates differed widely in the particulars and in the total. One other authority, the Earl of Aberdeen, gave a conjectural estimate of the gross value without going into detail. The Committee therefore felt that they had but scanty materials on which to base their own estimate.

In giving their final decision the first point they make is, that the collection, if broken up into lots and offered separately at public sale, might easily bring a less value than its worth, on account of the mutilated state of the large



The Reclining Figure on the East Pediment of the Parthenon, called the Genius of Mount Olympus, awakened by the rising sun, British Museum—see page 11. Some call the figure Theseus, others Dionysus.

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figures—little adapted for decoration of private houses. It should be kept together. But even then the competition could not be great, and it might possibly be bought at a low figure by some European sovereign for a national museum. But this should not influence Parliament to withhold an adequate price, especially in view of the fact that the owner had left it to Parliament to fix its own valuation.

On the other hand, it would not follow that the government was bound to pay the owner the entire sum disbursed by him. The point was made that “the money expended in the acquisition of any commodity is not necessarily the measure of its real value.” It might possibly be the case that some of the expenses incurred might be disproportionate to the real value of the object for which they had been incurred. A fragment might, under particular circumstances, through some accident, have cost more than a perfect statue. But the buyer should not for that reason be called upon to pay an exorbitant price. He might fairly be expected to look only at the value of the article in the market, without caring to inquire how or at what expense it was brought thither.

Now Elgin's estimate of his entire outlay, based upon itemized details, was £74,000. From papers and proofs presented, the Committee had no reason to doubt the correctness of the statement, but at the same time they did not consider that the government was necessarily bound to pay that sum. As has been said, but two valuations were obtained from experts—one from Payne Knight at £25,000 and one from Mr. Hamilton at £60,000. These were detailed, piece by piece, for the larger objects. The Earl of Aberdeen also gave a sort of conjectural estimate with-

out entering into particulars, at £35,000.

The prices paid for other collections were also adduced in evidence—the Townley collection at £20,000 and the Phigaleian at £19,000—both of these in the British Museum. Furthermore, the Ægina marbles were bought by Bavaria for £6,000. The sum first offered to Elgin and which he had declined had been £30,000. In view of all the circumstances, the Committee did not feel authorized to extend the sum beyond £35,000. The report of the Committee was accepted and, in July, 1816, the collection was purchased by the nation for £35,000.

In conclusion, as regards the morality of Elgin's action in removing the Parthenon sculptures, opinions will probably vary in the future as they did in Elgin's time and much has been said on both sides of the question.

Byron wrote in Athens, in 1811, his “Curse of Minerva,” while the Elgin operations were still going on. By reason of its severity, the poem was not published until 1828. In this terrible Philippic the poet, through some eight or ten pages, fairly rains the arrows of his wrath upon Lord Elgin. In a footnote he tells us that some one had deeply cut upon a wall of the Parthenon these words,

“Quod non fecerunt Goti
Hoc fecerunt Scotti.”

It was this that suggested to him his own lines in the poem—

“Scapt from the ravage of the Turk and Goth,
Thy country sends a spoiler worse than both.”

These lines in the original manuscript, it appears, were far fiercer—

“Ah, Athens! scapt from Turk and Goth,—
Hell sends a paltry Scotchman—worse than both.”

But Byron, while he had great poetic genius, was carried away by passion and



The two seated figures called Demeter and Persephone by some, by others the Horæ or Hours, who guard the gates of Olympus, and Iris—the Messenger of the Gods, proclaiming the news of the Birth of Athena—page II.

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was willing enough to find an opportunity to be severe. Few today will approve of the fierce invective in "The Curse of Minerva."

The worst that can be said about Elgin's action is that he removed so much from the Parthenon itself, not contenting himself with the blocks that lay upon the ground. By this act he really contributed to the weakening of the structure and so endangered its stability.

The best that can be said of his work, as a whole, is that good results came from it—inestimable good to the cause of art. There is abundant testimony to show that the sculptures were being daily injured. Much was certainly

saved by him from further damage and perhaps from destruction. Again, the appearance of the marbles in England brought them to the notice of students of art. They had been practically inaccessible before. They were now accessible to all. Their exhibition in England was a real revelation. People had lavished their admiration on the museums of Italy—on later and relatively poor work or even inferior Roman copies of Greek masterpieces. But the glorious art of Phidias was practically unknown until this time, and Elgin's collection may be fairly said to have revolutionized the ideas entertained about Greek sculpture.

Swarthmore College

AMONG THE GRECIAN MARBLES

Here lies the wreckage of old heavens upthrown.
This the wave spared to poor posterity—
So much of all that golden argosy
Which by the breath of the young dawn was blown
O'er the blue laughing waters from unknown
Marges of light and immortality—
Spared for our eyes that impotently see,
And for our greeting, which is but a groan.

Oh, when will man again his lax loins gird?
When will he leave soft Circe and her sty,
Or learn to labor without looking down?
Thou, thou, my country—in a dream I heard
It was thy sons would dare the old sweet sky
And bring back beauty for the earth to crown.

WENDELL PHILLIPS STAFFORD

*From "Dorian Days,"
now out of print*



The Three Fates or, according to some, Hestia, Goddess of the Hearth, and Thalassa, the Sea, reclining on the lap of Gaia or Earth—
British Museum—page 13.

ATHENIAN THOUGHT AND LIFE AS REFLECTED IN THE PARTHENON SCULPTURES

CHARLES NEWTON SMILEY

ACCORDING to the ancient myth, Perseus, after he had slain Medusa, carried the head of the gorgon to Seriphus and there with its help turned into stone the inhabitants of the island who had been inhumane to Danaë, his mother. The Athenians of the fifth century B. C. took the same gorgon's head, refined it into a thing of beauty and placed it in the center of the ægis of the Athena Parthenos. In that place of honor, with a still more wondrous power, it turned into stone the aspirations, the æsthetic sense, the philosophy, the very life of the Greeks who placed it there.

When we study the Parthenon with faithful care, we are overwhelmed with the thought that Ictinus and Phidias have achieved in stone that which the great composer sometimes accomplishes through the more subtle medium of music. It is not altogether strange if the great musician in his palatial sonatas and symphonies sometimes builds into the fabric of his dream, consciously or unconsciously, the fears and hopes and joys, the mental limitations and excellences of the age that produced him. Robert Browning found that as he played upon the clavicord a toccata of Galuppi's there visualized itself before his eyes the parade and pomp and circumstance of the Venetian life of the seventeenth century. He transcribed the record, and reproduced in verse a picture of seventeenth century Venice, with its exotic beauty—a beauty as fair and as hopeless of enduring as the verdure in a tropic garden.

We feel no surprise that this could be

achieved through the harmonies of music or through the verse of the inspired poet. But that Ictinus and Phidias should have transmuted into stone the subtlest mental and spiritual experiences of a far more transcendent age approaches the miraculous. They were indeed the forerunners of the Socratic school of philosophy. It only remained for Socrates and Plato, Aristotle and Zeno to translate into adequate and appropriate language the message that was embodied in the structure of the temple.

Socrates was about thirty years old when the Parthenon was dedicated. Perhaps he was still a sculptor; at any rate he still had a sculptor's eye for the beautiful. It may be he was still searching the books of Anaxagoras for some statement concerning the universal mind—some statement that would satisfy him. He was seeking for a mind that would not merely set the universe in motion, but one that would arrange and "dispose the parts for the best, putting each particular in the best place." He did not find what he sought in Anaxagoras. But there confronted his vision this new temple, approximately perfect, challenging him to make the great inference. If the mind of man could conceive and so perfectly dispose the parts of such a temple for the best, putting each particular in the best place, why not infer a universal mind that was doing the same for the cosmos? Socrates almost had the courage, or (if we may believe Xenophon) he quite had the courage, to make the great inference.



Selene, the Moon Goddess, or Night, with one of her team of horses from the extreme right angle of the east pediment—the torso in the Acropolis Museum—
the horse's head among the Elgin Marbles—page 13.



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We may conceive that the Parthenon served as an illustration for Plato's lecture on the Good. Those of us who are less gifted in philosophy are astounded when we read that this celebrated lecture consisted of remarks on arithmetic and astronomy, and certain mathematical concepts. But when we remember that Plato in a measure identified the Beautiful and the Good, the Parthenon helps us to understand. With the assistance of Penrose we have learned that all the subtle beauties of the Parthenon are dependent on mathematical ratios. With his help we have studied the compounded curves that shape the echinus of each capital; we have traced the delicate entasis, that swinging in a great hyperbole gives elasticity and life to each column; we have learned to see the almost imperceptible convexity of stylobate and entablature.

When we have learned that all these subtle and graceful curves are determined by the higher processes of mathematics, it begins to dawn upon us that perhaps Plato and his Pythagorean teachers were right when they asserted that number was the basis of harmony, the basis of all forms of beauty, and perhaps even the basis of the Good itself.

This becomes even more obvious when we compare the Parthenon with another temple built by the same Ictinus at Bassae in Arcadia. The stylobate in this temple at Bassae has no convexity, the columns stand stiff and lifeless without entasis, the echini of the capitals are carved without any regard for compounded hyperbolic curves. With this elimination of the services of higher mathematics, there is a corresponding elimination of beauty, and we are more than ever convinced that Plato could have used the Parthenon to illustrate his mathematical lecture on

the Good. It is even conceivable that the Parthenon may have given the initial inspiration for the lecture.

In Roman times Pausanias may have found the Acropolis almost as cluttered up with superfluous statues as the Roman Forum. In the fifth century B. C. that was not true. Even in the fourth century it is conceivable that Aristotle walking in the Lyceum with his disciples could still point to the Acropolis and say: "There you will find concrete illustrations of all my central doctrines. There the part is made subordinate and subservient to the whole. There in the great temple appropriateness has been studied and attained even in the minutest details. You will find no excess or deficiency in the Parthenon, but there my divine *mesotes* will everywhere confront you."

About a half century later we can hear, if we listen with an ear of faith, Zeno talking with his disciples in the Painted Porch. Someone has asked him about contemporary art, and we hear him reply: "These sculptors today have great technical skill, they have a great language, but their message is unimportant or even pernicious. I am not pleased with the languorous introspection of these statues created by the followers of Praxiteles; much less am I pleased with the passion and frenzy of these wild mænads and furies created by the followers of Scopas."

"Such works of art are a corrupting influence. It is much better to study the pediment figures of the Parthenon. There you will find poise, self-control, self-mastery, and even if you do not find a renunciation of the flesh, you at least will find emotion subservient to reason. I do not know whether anywhere else in the world there is such an apotheosis of human reason. Indeed Phidias has almost demonstrated in



The West Façade of the Parthenon from the model in the Metropolitan Museum, New York, showing the restoration of the west pediment group, representing the contest of Athena and Poseidon for the supremacy of Attica.

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stone our participation in the divine intelligence."

The philosophy which the men of the fifth century lived, felt in their blood and nerves, wrought into their artistic creations, their dramas, statues and temples, the men of the fourth and succeeding centuries have attempted to analyze and formulate. We are at it still today. Sometimes we take the easier way, and attempt to piece together the life of the fifth century, by gathering together the scattered scholia of unknown Alexandrians whose veracity and intelligence we have no means of testing. At other times we take the harder way and attempt to interpret the fragments of sculpture in which the spirit of the fifth century found incarnation. However futile our attempt, and however dismal our failure, we have at least the consolation of knowing that we are on the right road.

But limited as our knowledge is, perhaps we understand better than even Phidias himself, that it was daybreak when Pallas Athena was born from the head of Zeus in the east pediment of the Parthenon. The splendid horses of Helios are rising from the sea—well worthy to draw the chariot of the sun; when we see them, it is easy to believe in the fire-breathing horses of Diomede. These are the horses that dragged Phaëthon on his wild journey until the thunderbolt of Zeus gave him an end and rest. But you do not doubt the arm of Helios, broken though it is. Here is certitude, poise, self-control, the power of mind over matter, the highest philosophy of the Greeks translated into stone—the word, the divine word which is written everywhere in the sculptures of the Parthenon.

In the opposite corner of the pediment Selene and her horses are sinking into the sea. It is generally agreed that

the sculptor has merely meant to say that the night was past. But today it is convenient to read into the group a larger symbolism than Phidias could by any possibility have intended. We recall that Abraham brought from the land of Haran a sabbath worship that was based on a lunar month, and that the name of Sinai preserves for us the name of a Babylonian moon goddess.

As we observe the tendencies of human thought during the centuries, we see that the Babylonian moon goddess is waning, and that the sun of Greek intelligence is rising full-orbed in the firmament. Even if we are not ready to say that Greek thought has superseded Hebrew thought, we are ready to admit that it has clarified and amplified it, and that the resultant synthesis is better able to bring a true salvation to the world than the independent thought of either race. It is well here to remember that the Greeks were keenly conscious of the need of salvation in the world, even though many of them may have accepted Heracleitus' doctrine of the relativity of evil.

On the pedestal of the statue of Athena Parthenos was sculptured the birth of Pandora. Phidias placed her there because she was beautiful and because Athena had taken a part in her creation. It is conceivable that he had a still more impelling motive—the thought that the wisdom of Athena was the cure for all the ills that had come out of Pandora's box. It was his beautiful way of saying in stone those words which a half century later Plato put into the mouth of Socrates: "There is no release or salvation from evil except the attainment of the highest virtue and wisdom."

Our goddess of wisdom, like the Jehovah of the Old Testament, had not attained to the doctrine of non-resist-



The River God, Cephissus, or Ilissus, from the left angle of the west pediment, among the Elgin Marbles in the British Museum.
The Cephissus and Ilissus were the two famous rivers of Athens to the east and west of the city—page 13.

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ance. She was the defender of the city against savagery and barbarism. In this temple erected to commemorate her victory over the Persians, her martial achievements were everywhere apparent. They were embroidered on her peplos; they were carved on her shield and sandals; they were written in large type in the sculptured metopes of the triglyph frieze—victories of gods over giants, of Greeks over Trojans, of Athenians over Amazons, of Lapiths over Centaurs—of intelligence over brute force. She was indeed a goddess strong and mighty, a goddess mighty in battle. But in the midst of this clash of arms the beauty of the temple seems to speak, declaring what the goddess could accomplish in times of peace.

One would be glad to forget how the Athenians butchered the male inhabitants of the island of Melos and sold the women and children into slavery, just as one would be glad to forget how Samuel hewed Agag in pieces before the Lord in Gilgal, how Elijah slew three hundred priests of Baal in the presence of Jehovah. In the main, however, Athena stood for refinement and against barbarism, and there is historic basis for the myth that she refused immortality to her favorite, Tydeus, because he had been guilty of one act of savagery.

But to return now to the figures of the east pediment, where the religious creed of the Athenians is written large—their belief in the fatherhood of God, in the power of destiny, in the immortality of the soul. It may be stated with some assurance that the Hebrews of the fifth century had not so firmly grasped these doctrines as had their contemporary Greeks. The figure of Zeus has disappeared, but we may still read what Dio Chrysostom wrote about another figure of Zeus that Phidias

carved at Olympia: "Any man who is heavy laden in heart, who has suffered many misfortunes and sorrows in his life, and who has no comfort of sweet sleep, even such a one, I think, if he stood opposite this statue, would forget all the dangers and hardships of this mortal life. It is the image of him who is the giver of life and breath and every good gift, the common father and saviour and guardian of mankind, so far as it is possible for a mortal to conceive and embody a nature infinite and divine."

These words are but an echo of the hymn of Cleanthes, and they are suggestive of many passages that might be quoted from Plato. The same might be said about a certain celebrated utterance of the Apostle Paul on Mars Hill, when he attempted to explain to the Athenians the fatherhood of God. He was but bringing back to Athens certain Greek views that had crept into the Hebrew world since the days of Alexander's conquest. His own quotation from Aratus was an unconscious admission of this fact.

In the eighth chapter of Romans, the Apostle Paul presents his own view of predestination and the power of destiny. The thought does not seem to have gripped him any more closely than the thought of the *μοῖραι* (*moirai*) and *ἀνάγκη* (*anankē*) has laid hold of Homer and the early Greek philosophers. With sharpened mathematical sense they seemed to have felt the inexorableness of fate quite as keenly as the scientific materialists of our day. The Calvinistic creed, as it is presented in the east pediment in the figures of the Three Fates, seems less harsh and forbidding. In the presence of these fair forms we are immediately in love with destiny. Under their spell the Homeric phrase "on the knees" or "in the lap of the gods" assumes a new significance and



The Mythical King Cecrops and one of his daughters, mutilated figures still in place on the west pediment—pages 13 and 39.

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loses every element of terribleness. One would be glad to entrust the destiny of humankind to three such gracious personalities. They are not deeply concerned with what is happening, even though it be the birth of the goddess of wisdom, for they have caused it to occur. It is their doing, and their will has never failed. No loud or crashing power is theirs like that of Hephaestus. It is the subtle power of grace and beauty. Phidias has breathed into them such an immortal beauty and gentleness that they still continue their gracious work, spinning, measuring, clipping, even after distaff and hands and heads are gone.

It is testimony of no small importance concerning Athenian life, the fact that there is no touch of languorous or exotic voluptuousness in these figures or in any feminine figure about the Parthenon, except perhaps in the contests between the Lapiths and the Centaurs. And yet it must be noted that these fates are spiritual without being spirituelle. There is here no trace of asceticism in its later connotation. The fifth century Greek practised no regimen for keeping under the flesh. He was anxious that his whole body should be interpenetrated with mind and that was the only *askēsis* (*askesis*) he knew. You can hardly conceive of a fifth century Greek offering up Paul's prayer: "Oh, who will deliver me from the body of this death?" We may occasionally find something like that in the dialogues of Plato, and in other fourth century authors, but it is not written in the sculptures of the Parthenon.

There is little evidence that the Hebrews of the fifth century B. C. had any distinct conception or belief in personal immortality. Among the Athenians this belief was emphasized by the State in the Eleusinian Mysteries and in the



Female Figure from the west pediment—sometimes called Amphitrite, wife and charioteer of Poseidon, Acropolis Museum.

Dionysiac festivals. The belief was presented in the east pediment in the figures of Demeter and Persephone and Dionysus. Dionysus had come from Thrace as the lord of life. The Thracians ascribed to him the new life that came with the returning of spring; they



A horse and rider from the west frieze, still in place—called the Horse of Phidias. This illustration is from a cast taken before the head of the horseman was mutilated.

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Temple of Bassae, near Phigalia in Arcadia, built by Ictinus, one of the architects of the Parthenon.

associated him with the glint of gold and with the exhilarating effects of wine—wine that could raise consciousness to a higher power and give mortals a taste of that deathless life, with which the present life was not to be compared.

Next to Athena he was best beloved by the Athenian populace, and it would have been a strange omission if he had not been present at Athena's birth. Before Lord Elgin came he sat there on his panther's skin an immortal youth watching the sunrise; he could look over the edge of the Acropolis into his temple and theater, where the people were assembling to do him honor; he could witness the dramas that his great highpriests *Æschylus*, *Sophocles*, *Euripides*, and *Aristophanes* were presenting. How different was all this from the human sacrifice and the barbarisms with which he was honored in Thrace and in some other parts of the Greek world. The

Athenians had refined away all the savagery, and in its place were deathless dramas the perfection of which was proof and prophecy of the divine nature and immortality of the human spirit. As he meditated on all this, he knew that the goddess of wisdom had been born and did not need to turn his head to see.

The figure of Dionysus has usually been called by the name of Theseus. It would be a matter of poetic justice that the establisher of the Attic state should be present at the event which was to crown his state with glory. But it would be such poetic justice as an Italian painter of the Renaissance might indulge in, when he painted John the Baptist and St. Francis as witnesses of the nativity of Christ. In Hellenistic days Demetrius of Phalerum might get his portrait embroidered in the edge of the peplos as a witness of the battle

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The Maidens who wove the sacred mantle for the statue of the goddess, maidens carrying sacrificial utensils and marshals. The left side is in the Louvre. The right-hand piece is in the British Museum.

between the gods and giants, but such an inappropriate collocation of persons could hardly occur in the art of the fifth century.

There is a sharp distinction between the corybantic Christianity of the negro camp-meeting and the Quaker's quiet hour of meditation and waiting for the inner voice and the inner light. There was a similar contrast between the Dionysiac reveler in his wild frenzy on the mountains of Thrace, and Socrates standing in a trance on the battlefield of Delium through the night, wrestling with his thought until the break of dawn. The atmosphere of Athens worked a strange transformation in Dionysus. As he sat there where Phidias had placed him watching the sunrise, in spirit he was like Socrates. That is true of every figure in the east pediment. Even Iris, the rainbow goddess, bearing such important news, has no

FROM THE EAST FRIEZE OF THE PARTHENON—THE FINAL touch of hurry or wild excitement; every ounce of flesh is interpenetrated with mind; even though she does not speak, in her person she bears the news that wisdom has been born.

There is the same restrained emotion in the forms of Demeter and Persephone. These goddesses are gentle-women of character and can be trusted. In them is assured the daily bread of this mortal life and immortality itself. Meditating on their quiet beauty, one can easily believe that brutishness is past and that there is already among men a wisdom and refinement that deserves a never-ending life. "The soul doubtless is immortal where a soul can be discerned." If we are in error, as some suppose, in naming these two figures Demeter and Persephone, we are certainly not wrong in declaring that they bear evidence concerning the character of Athenian womanhood. Along



Poseidon, Dionysus, Demeter, Aphrodite, Eros—magistrates.

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Maidens with stools; delivery of the mantle to the priest or by the priest. Seated Deities—Athena, Hephaestus, Poseidon, Dionysus.

CEREMONIES OF THE GREAT PANATHENAIAC FESTIVAL.

with Antigone, Polyxena, and Alcestis they help us to understand the truest and highest womanhood of the Periclean age. Phidias could not have conceived them or carved them in stone, if he had not met them in life.

In the west pediment the most significant fact for us is not the great struggle between Athena and Poseidon, even though it may symbolize the contest between farmers and traders for mastery in the Attic land, but rather the Phidian conception of the dignity of marriage that is there presented. While Athena unwedded is winning her victory, among her retainers are that mythical royal pair Cecrops and Agraulus. The contest goes on between the mighty deities and the royal lovers are uncertain concerning the destiny of their kingdom and all their possessions, but there is no uncertainty concerning their relation to one another. No

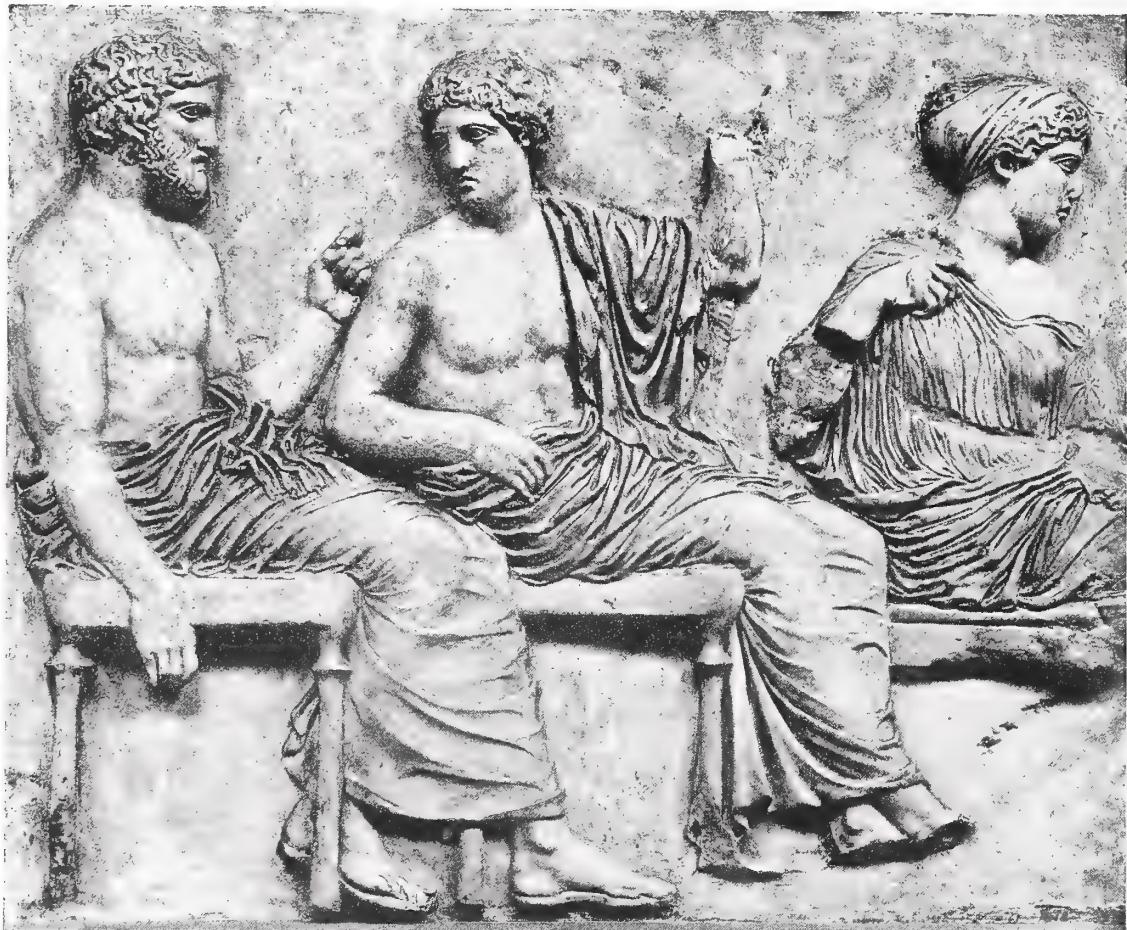
Athenian could see as we see today the fair arm of Agraulus placed with such unquestioning reliance about the neck and shoulder of Cecrops; but he could see the strong arm of Cecrops on which the bodies of the two were pillared. In the broken and battered figures of this closely united king and queen we have not merely the Athenian ideal of marriage, but the apotheosis of conjugal love, the Platonic ideal of marital union.

On the other side of the pediment the doctrine of the dignity and utility of marriage is again upheld, even in the face of the triumph of the virgin goddess, in the person of Amphitrite, Poseidon's bride, who is hastening to his assistance. Although her arms and legs are gone, no one can doubt she had complete mastery over the horses which Morosini's carelessness destroyed. She deserves to rank with the scriptural Jehu as the queen of charioteers. Fair



Seated Deities (from right to left), Zeus, Hera, Ares, Artemis or Hecate, Apollo, Hermes—magistrates.

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Deities from the east frieze of the Parthenon—Poseidon, Dionysus, and probably Demeter.

and lithe and strong, this glorious woman is a fit bride for the sea. Poseidon's defeat seems less inglorious from the fact that it has demonstrated and made permanent in stone the ideal of her fidelity and loyalty. The deep and tender emotion of family groups on Attic gravestones but re-echoes the feeling of these figures in the west pediment. We are not inclined to debate with those who have named one broken figure Callirhoe, the fair flowing fountain, where betrothed lovers secured the water for certain pre-nuptial ceremonies.

The Athenians were so wedded to beauty in its absolute perfection that

no part of the pediment group was slighted. Infinite care was spent on the back of the Hermes, which the passing crowd would never see. The same loving care was given to the recumbent river-gods that would be almost hidden in the cramped corners of the pediment. Phidias could not foresee that after twenty-three hundred years Watts, the greatest English painter of the nineteenth century, would point to his *Hiissus* and say: "That figure has taught me more about the art of painting than all my other masters; it has taught me that the line of beauty and sublimity is not to be found in the narrow curve

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on Hogarth's palate, but in a vaster curve that has in it a touch of the infinite." All who have studied the paintings of Watts know how much he is indebted to the Elgin Marbles.

But to return a moment to the east pediment, to the torso of Hephaestus. Deprived of arms and legs, the torso is still dynamic with heart vigor, is still intelligent even though the head be

lacking. The fact that Hephaestus is an actor in this important drama, and a figure in this most monumental group of Phidias, bears much testimony concerning the Athenians' attitude toward the mechanic arts. This torso of Hephaestus ought to outweigh all the uncomplimentary remarks of Aristotle concerning greasy mechanics and those who practice the handicrafts. We to-



Metope from the south side of the Parthenon—a fallen Lapith defending himself from an attacking Centaur, British Museum—pages 13 and 46. The two heads and the right arm of the Centaur are in Copenhagen.



Group of Athenian maidens carrying vessels—from the east frieze—British Museum.

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Metope in the British Museum—wounded Centaur seeking to escape from a victorious Lapith—pages 13 and 46. The head of the Lapith is in the Acropolis Museum.

day understand better than Phidias or Aristotle the part the mechanic arts play in building the brain with which the human race has attained to abstract thinking. We know full well that Hephaestus, the god of smithing, must be worshipped many centuries before a goddess of wisdom can be born.

All the information we have gained from the pediment sculptures could have been gathered from the Panathenaic frieze alone. How any block of marble from that frieze recalls for us

the splendor of the Panathenæa—the rhapsodes chanting the whole of Homer—the contests in music—the contests in athletics—the torch races by night, and, crowning it all, the great procession bearing the peplos to Athena, in which the glory of Athenian manhood and womanhood displayed itself in festal attire. Phidias has photographed it all in stone for us.

At the head of the procession, old men, leaning on their staves, full of satisfaction and importance as old men

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have a right to be, make us in love with Attica as a home for old age. Then come the maidens, gentle, demure and modest, the spiritual sisters of Antigone, Ismene, and Polyxena, who will not forget even on their wedding day the place of high destination they held in the great procession. Their exquisitely wrought vessels harmonize with their simple beauty and are as delicate as the perfume they are bearing. Next the silly sheep, quite as silly and as important as the sheep of Matthew Arnold and other English poets. Then the cows, not real cows, but ideal cows; perhaps there never were such cows anywhere, but there will be, when perfect cows are attained.

And so all the way through the procession we are continually meeting face to face the eternal archetypes, the Platonic idea of honored old age, of modest maidenhood, of silly sheep and cattle, and of young men strong and fair and glorious. Everywhere poise and self-control are set over against the foil of turbulence and wild unrestraint. Here is the stalwart marshal protecting the cattle against the oncoming chariots; he is strong and fixed in purpose; "if the heavens should fall, the ruins would strike him undismayed"; we are sure the chariots will be checked, and that the cattle will not be over-ridden. As we look at the tangled legs of the steeds of our knightly riders, sweeping on like a torrent, we are reminded of the flux of Heracleitus, and the transiency of material things. But as we lift our eyes above this confusion we see the mind that controls matter in the fair forms and faces of our youthful knights; calm and confident they ride on unperturbed forever, the Platonic ideal of perfect horsemanship.

Carlyle, after having scrutinized the knights in this frieze, complained that

the jaws of the men were not sufficiently prominent, and then he added: "Depend upon it, neither god nor man can get along without a jaw." This was the unconscious compliment of Carlyle who did not believe in evolution. Phidias with prophetic instinct succeeded in refining away the simian jaw of the stone-age man, without depriving him of mastery over himself or the beast on which he rode. Any one of the hundred riders might serve as a portrait of Plato's Theætetus. Here are the words with which Theodorus described him to Socrates: "He is quick of apprehension—gentle—courageous; he moves surely and smoothly and successfully in the path of knowledge and enquiry; he is full of gentleness—flowing on silently like a river of oil." In these figures we miss a certain youthful radiance. In its place there is a high seriousness and stern austerity of renunciation. On each face is written the consciousness of the oath that every Athenian youth must swear: "I will not disgrace the arms entrusted me, I will not desert my comrade, I will defend the temples and the holy things of the land alone and with others, I will obey the established ordinances." As we read the beauty and sincerity of these faces, we know that not only these youths, but that all men in all ages, who love truth and beauty, will rise in defense of the holy things of Athens.

But the lovers of beauty are greatly perplexed by one part of the adornment of the Parthenon, the metopes of the triglyph frieze. It severely taxes the ingenuity of the art critics to explain and justify the grotesque and wildly flying lion skins (if they are lion skins) that seem to disregard and utterly defy the law of gravitation. They have gone so far as to formulate the law that the fifth century sculptors hated vacant



Gold-and-ivory Image of Athena restored, from the model in the Metropolitan Museum, New York. This is the masterpiece of Phidias, who also made the Zeus at Olympia,—one of the Seven Wonders of the Ancient World—see *ART AND ARCHAEOLOGY*, Vol. III, page 280. It is described by Pausanias—who tells us the Goddess stood upright, clad in a tunic, and wearing a helmet, that in one hand she held a victory and in the other a spear, while at her side rested a shield, and within the shield a snake. From other sources we learn that the statue was 26 cubits, the face, feet, and arms of ivory, the drapery of gold, and the eyes of precious stones. When in the sixth century the Parthenon was converted into a Christian church, the statue disappeared from the knowledge of man.

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spaces as much as nature abhors a vacuum. In trying to justify the queer antics and strange attitudes of Lapiths and Centaurs, they have said that the sculptor, out of religious conservatism, has reverted to an archaic style. It may be well to remember that the part of the frieze in which the battle between the Lapiths and Centaurs is presented, overlooked the temple and theater of Dionysus. Further, the scattered wine jars remind us that the Centaurs did not attempt to carry off the bride until both hosts and guests were in a state of partial intoxication.

It is not necessary to go so far as to say that the sculptor was attempting to preach a sermon to the worshippers of Dionysus on the text: "Wine is a mocker, strong drink is raging, and whoever is deceived thereby is not wise." But we are surely safe in affirming that it was not altogether an accident that the part of the frieze in which a drunken row was represented overlooked the sacred temenos of Dionysus. It is well enough for us to remember too that the Aristophanic spirit constitutes an integral part of Greek life—and of all human life that is robust and strong. We find it in the gargoyles of Notre Dame and in the grotesque figures carved in the miserere seats at Ely and in the other English cathedrals.

An English scholar of distinction (in spite of certain German tendencies) has attempted to reduce to the laws of Greek tragedy, the history of Thucydides. I trust I shall not be taken too seriously, as I suggest that the four parts of the triglyph frieze constitute a tetralogy—three tragedies and a sa-

tyric play. In each tragedy the same theme is presented—the victory of intelligence over brute force—the gods conquering giants, the Greeks conquering Trojans, the Athenians conquering Amazons. In the satyric play the same theme is humorously dealt with in the battle between the Lapiths and Centaurs. In the eighteen of the original thirty-four metopes which survive from the south frieze it is difficult to regard the theme as a victory of intelligence over brute force. In only four of the metopes does the Lapith seem to be winning the day. In three a centaur is carrying off a fair damsel without let or hindrance; in five other metopes the centaur seems to have a decided advantage in the struggle, while in one the centaur has slain his adversary. In the remaining four, the struggle, if it can be called a struggle, is equally balanced; the interchange of looks between the contestants is the earnest solemn bleary sort that you get from men who have lost something of their intellectual grip.

All in all, it is a poor fight, such as drunken men might engage in. The sculptor does not lack skill to say in stone what he wants to say; he is not archaizing in these grotesque figures; he is adding an Aristophanic touch of humor to this beautiful temple. If we remember this, we will perhaps understand absurd attitudes, queer arrangements of drapery, a solemn earnestness of mien. It is a poor humanism that forgets that a sense of humor is one of the things that distinguishes man from the lower orders of creation.

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PAINTED MARBLES FROM THESSALY

Alice Walton

THE narrow waterway which lies east of Bœotia and stretches past ancient Phocis, protected throughout its serpentine course by the mountains which form the island of Eubœa, leads on the north into a deep bay like an inland sea, closely shut in on the east and south by the lofty ridges of Pelium and Othrys. On the west, too, the hills afford few openings to the interior. Until recently the only practicable approach to Volo, which lies on the eastern margin of the gulf near the northern curve, was by sea. Now railroad trains wind slowly over the wild mountain-passes which separate Thessaly from the rest of Greece, and bring the traveller to the modern town. The growing importance of Volo is like that of its classical predecessor, Pagasæ, across the gulf, which in antiquity formed a link in the traffic between the interior of Thessaly and the East.

Tradition has it that Pagasæ was commercially important before the Trojan War. Here Jason was helped by Athena to build the good ship Argo of the timber which grew on the slopes of Pelium. Here flocked the heroes who fared forth with him on his quest for the golden fleece. Not far from the town, tombs have been found, proving the existence of a settlement from the time when Mycenæ flourished to the beginning of the seventh century before Christ. From this time Pagasæ seems to have been nearly deserted, until the people of Pheræ, farther back in the hills, resettled it at the end of the fifth century. The new city grew rapidly, and became the seaport for all Thessaly, as well as a commercial centre for

Epirus, Illyria, Macedonia, and Thrace. During the Hellenistic period, it seems to have been merged with its important neighbor, Demetrias, which gained in wealth and population till it numbered no less than a hundred and fifty thousand souls representing most varied interests, and attracting people from all parts of the known world. The grave-stones, most of which date from the third century, are good evidence for this, as they record the names of many persons who were natives of other towns. The walls were demolished during the wars with Rome, but about the middle of the fifth century before Christ they were hastily reconstructed. Then for some four hundred years Demetrias flourished, until it was eclipsed by its rival Thebes, in Phthious, a bit to the south. At last the forlorn inhabitants migrated across to the glades of Pelium for safety during the troubled years at the beginning of the second millenium of the Christian era. No settlement appears again on the shore until after the war of Greek Independence, when Volo was founded. Volo seems destined to be of increasing importance, as it is now connected with Larissa and the south of Greece by rail, and, through excellent waterways, with Constantinople, Smyrna, and the coast towns of Greece.

In July, 1907, the Greek Archaeological Society, under the direction of Dr. A. S. Arvanitopoulos, investigated what seemed to be an artificial hill above some marshes which lie across the bay from Volo. This hill manifestly marked the site of ancient Demetrias. It was found that the hasty rebuilding of dilapidated walls after the Roman conquest

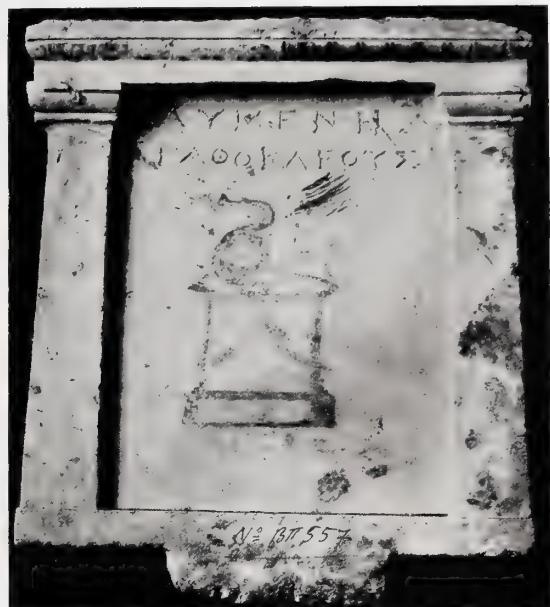


A painted Thessalian slab of marble inscribed with the names of Peneis and Herodotus.

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had necessitated the use of whatever material came easiest to hand, and that stones from tombs had been taken for the outside facings of walls and towers, while inscribed stones and quantities of painted monuments had been used for filling. Some of these gravestones, or *stelæ*, had been carefully laid in the walls with their colors still fresh and their lines unbroken. Other *stelæ* had been removed before the excavations, and used as building material in Volo, and are still found in churches and houses. More than a hundred from the first excavation are now collected in the museum at Volo, where they are admirably mounted and arranged, and as many more came to light in 1912.

So great an addition to the meagre remains of Greek painting is of immense importance — primarily because the method employed is of that problematic variety known as "encaustic." The characteristic of this process is the use of wax as a color-medium, the pigments being mixed with this instead of oil. The surface is prepared by smoothing, or by application of some white substance. A general outline is then drawn, together with folds of drapery and details of faces in dark grey or black lines. The effect of these preliminary lines on our *stelæ* is almost startling, defining as they do the composition and giving an impression of firmness and decision in execution. The other colors are then applied in masses next to each other as in mosaic-work. Hot metal instruments are now passed over the painting to melt the wax and to blend the colors. Finally the whole surface is rubbed, to obliterate the marks of the metal. On some of the *stelæ* the colors are not well blended, but appear in lumps, or are pressed up where two colors meet; the traces of the metal are also sometimes discernible, while in other cases every



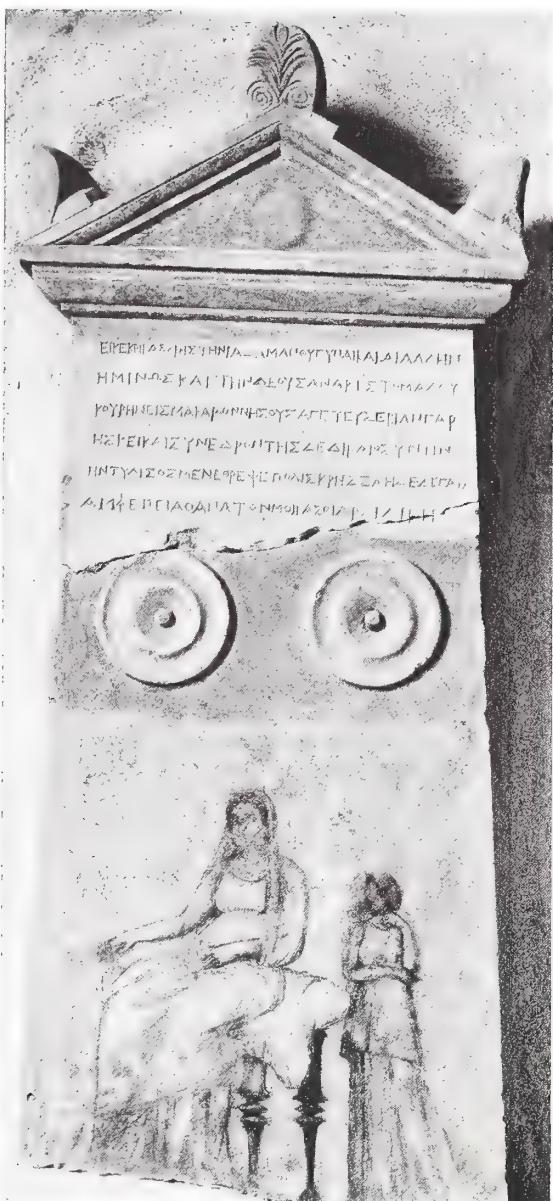
Gravestone of Lymene—one of the Thessalian marbles.

line has disappeared. Where the process was successful, the surface is best preserved. The difficulty of working with wax as a medium is evident. The wax must be kept warm during application, as when laid on a cold stone it stiffens immediately. The hand must, therefore, be quick and the eye sure.

While attempts have been made to attribute to famous artists the originals by which some of these paintings were inspired, in style and motive they are so close to the series of Attic grave *stelæ* and to votive reliefs of the fifth and fourth centuries that it seems safer to regard them as derived in theme and spirit from Attic work in relief. To paint, not carve, the gravestones was the fashion in Thessaly—a custom which was often followed in Alexandria, though only occasionally in Athens or elsewhere in Greece.

A further point of difference between Thessalian and Attic stones consists in their form. In both the carved and

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Painted marble slab of Archidice who had left Crete to live in Thessaly. At the top is a long elegiac inscription.

and painted *stelæ* there are two forms: one a flat, narrow stone, tapering toward the top and surmounted by architectural features, such as gable and cornice-mouldings; another, a stone of heavier proportions, in which the pic-

ture is framed by projecting pilasters. In Attic reliefs of the first form—the *stelæ* proper—the figures are carved in low relief, usually in profile, and stand in rather open composition. In those of the second form—the *naiskos*, or shrine,—the pilasters become more and more prominent, the figures seem to live between them, and in final form to stand out boldly in the round, breaking rules of relief by detaching themselves from the background. The figures crowd one another, and may be placed obliquely. In the painted stones there is no difference in treatment between *stelæ* and *naiskoi*. The severity of drawing is maintained in both by placing figures well apart, and, while the chairs and figures may be obliquely placed, there is little indication of depth, save by the use of dark shadows on the floor and a rare fore-shortening toward the background. Occasionally lines or a change of color behind the figures indicate a doorway, and a green tree or a shrine suggests the locality. Such features are rarely found on Attic grave reliefs, but are common in the votive reliefs of the fourth century.

In composition and design the Thessalian paintings show greater variety than Attic reliefs even of the same themes, while there is more individuality in pose, action, drapery, and decorative details. The composition of most of the *stelæ* is well balanced, and, even when great masses of color seem to destroy the decorative effect, close observation shows that originally the broad surfaces were cunningly broken by lines or shadings to indicate folds, or by ornamental features. The seated figures are least successful. They give an impression of undue heaviness, but the little figures of the young attendants are full of spring and vivacity. No more faithful portraits have been preserved

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from antiquity than some of these serious faces. No lover of animals could paint more gaily the pet dog of Menophilus, as he leaps up to catch the fillet which his master is placing on a herm. Nowhere do the trees wave more softly, or the altar flames crackle more crisply. The effect of the *stelæ* is still charming in variety of colors—blue, pink, lovely pale greens, rich reds, violets, and yellows. Some of the colors are used conventionally, as the violet walls, reddish-brown floor and the rose-colored cushions, but usually they are applied with the utmost taste and elegance.

In these Thessalian paintings we find the same themes as are found on Attic grave-reliefs, but with far less repetition. For example, the majority of Attic reliefs which represent the deceased person seated show him clasping the hand of a standing figure, while fewer than half of those in Volo use this motive; and there is no instance of the type, so common in Attic work, of the seated figure clasping the hand of a standing figure while a mourner stands near. The greater variety in design seems to show that the *stelæ* were the work of local artists under Attic influence. These men freshened the themes of their models, and by reason of smaller demand for their work, produced them only on order, and followed the individual wishes of their patrons. Out of about a hundred examples there are but twenty-one which represent a funeral symposium or sacrifice, and forty-seven which show the deceased person seated; the rest exhibit strongly individualized types and a choice of theme full of intimate human interest.

A good example of a funeral banquet is that of Onesimus, son of Ammonius (page 51). He reclines on a couch, over which is thrown a pink rug, and rests his left elbow comfortably on



Painted marble slab inscribed with the name of Onesimus, son of Ammonius.

three cushions, while he holds a drinking cup in his right hand. He wears a short-sleeved reddish *chiton*, over which is thrown a white *himation*. Before the couch stands a graceful table, whose supports are like the hind legs of lions. Not enough color is left to determine

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what lay on the table, but the keen observer may conclude that the food had been removed and that the hour for drinking had arrived. Scarcely distinguishable now is the big mixing bowl on a bronze tripod which stands between the table and the diminutive attendant. The latter, in a short red garment, stands patiently with left arm folded across his body, and holds in his right hand a stick for stirring the wine in the mixer. The shadows below the platform, the deep reddish color of the floor and the variety in textures of flesh, garments, and metalwork render the simple composition interesting in detail.

From a similar scene comes the face of Berenice, daughter of Philocrates, whose large, expressive eyes look seriously out from under her dark hair, parted over her narrow forehead. This face is especially fine, with softly modelled lips, regular nose, firm chin, and delicate gradations of color which bring out the contour of the face. The black pupils of the eyes have light points which give brilliancy. The effect is elegant and queenly.

For accuracy of form and liveliness of detail the monument in memory of Choirile is among the best. The theme is a sacrifice at an altar. Choirile is seated, while a slim young girl in primly-folded dull blue *chiton*, with bands across the breast, and wearing a belted apron, stands looking at her from behind a round altar. The altar is decorated with ox-heads and garlands, and a fire burns on it whose red flames mingle with gray smoke. Beyond the altar is a column over which wave soft, green branches of a tree, outlined against a blue sky, an exquisite bit of landscape. Fortunately, the colors of this stone are well preserved, so that we do not fail to catch the decorative contrast between the broad masses of

Choirile's gown and the ornamental details and broken lines at the other side of the picture. The wistful stare of the little attendant is admirably brought out.

An example (page 48) of the hand-clasp type is the gravestone of Peneis, daughter of Metrodorus, who is seated, while her son, Herodotus, stands before her. The young man's pose, as he steps forward, is full of vigor; and his wide, striped hat, high shoes, and heavy *chlamys* with white lining thrown over his sleeveless *chiton*, indicate, perhaps, that he has just returned from a journey, while his bronzed face gives the impression of a man who lives in the open. Behind him a herm of Hermes Chthonius is erected, a feature which is common on the *stelæ*, but which usually is placed below the main picture and entirely separated from the composition. This gravestone served for Herodotus as well as for his mother, his name having been cut below hers some time after.

Similar treatment of this theme is found on the monument of Stratonicus, whose widowed mother and sister record their grief at his death. The fairer complexion and studied pose of Stratonicus are in marked contrast to the darker coloring, muscular build, and somewhat awkward attitude of his friend.

The *stele* of Archidice (page 50), who was one of many who had left Crete to live in Demetrias, is especially well preserved, and is interesting for the long inscription in elegiacs which records the memory of this estimable lady. "If ever, Rhadamanthus or Minos, you have judged any lady noble, here is indeed one, the daughter of Aristomachus. Lead her to the Isles of the Blessed, for all her life she followed the laws of righteousness that wait on piety.

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Her home was once a Cretan town, Tylisus by name, but now this land gathers her, immortal to its bosom. Such is thy portion, Archidice."

While the proportions of both figures offend us, as well as the immobility of Archidice, who sits so heavily on her rose cushion, the rich folds of the dull blue *himation* which is brought up over the head, are accurate and graceful. The painting is noteworthy for its management of shadows, which show that the room was lighted from above at the left.

The gentle figure of Aphrodiseia, the daughter of Theodotus of Epirus, is one of the most winning of the series. She is a young girl, gowned in white, wearing a veil, as if betrothed. Her meditative face has a spiritual quality which makes even a modern visitor mourn her loss. In clever contrast bustles up a small, round-faced, snub-nosed boy in cap and short, belted frock. The scene is indicated by a line and a change of color in the background which marks some architectural feature, perhaps a doorway.

The theme of the mother who draws a child to her knees is rare. The pathos of the situation is well expressed by the bend of the head and the direction of

the eyes. The group is curiously modern in its appeal.

For originality of theme and design, and for pathos in conception, the painted stone of Hediste is the best of the collection. Touching elegiacs mourn her death with that of the child which she has brought into the world, and the whole scene is tenderly pathetic. On a couch lies the dead form of Hediste, while the unbelieving face of a mourner, perhaps her husband, stares at her from beside the couch. Behind stands the nurse with the baby in swaddling clothes in her arms, while through a half-opened door peers a questioning figure whom the nurse seems to caution to silence before the sorrow visited on the house.

Such are the new witnesses of the life of this ancient town where many nations met, where, as everywhere, the intimate events of life were the most precious and the most worthy of preservation. The unknown artists of the provincial city did their work with loving care, deep insight, and admirable skill. While they have not left great works, they have made a most valuable contribution to that volume of material which makes still more vivid our conception of their times.

Wellesley College





St. Augustine teaching—the painting by Jaime Huguet, now the property of the Guild of Curriers, Barcelona.

SOME FAMOUS PAINTINGS IN BARCELONA

GEORGINA GODDARD KING

BARCELONA is a very great city, large, important, and always in the van. After Paris, it is the biggest Latin city on the globe; the municipal government is enlightened and energetic. The whole of Catalonia ranges with it. Last summer, following the action taken by the city of Barcelona in forbidding the Guild of Curriers to sell a famous set of early paintings, the town of Granollers has asserted and sustained the contention, à propos of another retable, that the people's church is the people's property. These two decisions have great importance, not for Spain alone.

Three or four years ago the Guild of Curriers, in Barcelona, was offering to sell for \$40,000 the series of scenes from the life of Saint Augustine which for four hundred years they have preserved in their meeting place. It filled that upper chamber with a dim splendor. Painted by Jaime Huguet and perhaps others of the crowded atelier of the Vergós, it is an important monument of the later fifteenth century in Catalonia. The large panels thronged with thin sensitive faces, enriched with the glow of superb brocades and the glitter of gold backgrounds stamped in rich designs, are far more beautiful than the retable of Saint Vincent that the town museum owns, or that of SS. Abdon and Senen still kept at Tarrasa. The loss of it would be irremediable. Therefore when a purchaser was already found, the Directors of the Museum, with right and wisdom both on their side, carried the matter before the courts. The decision handed down was that the guild could not sell the great work away from

Barcelona. It is more than likely that the Directors themselves will acquire it for the Museum before long.

Another great work the Museum bought last summer—the retable of Saint Stephen, from Granollers. For that the documents have been published: Pablo Vergós was working on it himself when he died in 1500. It is, for us, the sole and splendid inheritance of a great acknowledged master. The panels were taken out of the church some while since, and hung in various rooms of the priest's house, there in Granollers. There the writer had admired it four years ago; there D. A. Mas had taken the photographs for which we are indebted to him and there Señor Sanpere y Miguel had studied it for his great book *Los Cuatrocéntistas Catalanes*. This summer—but Señor Sanpere tells the story better than I could and I translate merely, condensing, with infinite regret, the racy Catalan:

"I knew long since that there was question of selling it. I was keeping an eye on the transaction, and so were my friends at Granollers, to whom I had confided the charge, so to speak—the retable of Granollers belonging to the commune and not to the parish. The municipality of Granollers would have to authorize the sale, and not my very good friend, the rector, if we were ever to get it. His Eminence the Nuncio had no occasion to authorize anything, the question being not of parochial or church property, but communal," as appears from a document published in the *Cuartocéntistas*, No. xxxviii. It would have made a fatal precedent.

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DAVID

Figures from the retable of Granollers by Pablo Vergós, now in the Barcelona Museum.

"The question must be raised of the right of the Church to sell works of art, among the furnishings of churches, and it could not be let fall, because the churches do not belong to the Church, but to the



ABRAHAM

State." There is the issue, defined and settled. Catalonia has quietly, by recognized law, done what Italy did so hardly, and France so lately.

Bryn Mawr College

CURRENT NOTES AND NEWS

Milwaukee's Masonic Museum

MRS. Maude Goodrich Friese, the granddaughter of Robert Morris, who went to England many years ago to confer the order of Knight Templar upon the Prince of Wales (the late King Edward), has given to the Masonic library in the Scottish Rite Cathedral in Milwaukee a number of Masonic mementos, the most interesting of which is the famous Masonic poem of Robert Morris, written in 1854.

Capt. Thomas E. Balding by donating his collection of memorial bronze tokens and supreme council badges formed the nucleus of the Milwaukee collection, to which have been added swords, belts, and baldrics of noted grand commanders, numerous chapter pennies, Knights Templar badges, past masters' jewels, pendants and medals, until the collection has practically attained the rank of a museum.

R. V. D. M.

The Chabrieres-Arles Renaissance Furniture

THE first art collection of note and value purchased in France since the outbreak of the war has lately been acquired by a well-known firm of art dealers in New York. M. Chabrieres-Arles gathered a splendid collection of French and Italian Renaissance pieces of furniture of the sixteenth century. Some of the pieces have already been in exhibitions at Lyons in 1877, and in Paris in 1900, but the entire number, two hundred and fifty in all, will be placed on public view in New York before they are offered for sale. Most of the pieces are carved walnut tables and cabinets, and belong to the Burgundian school of work.

R. V. D. M.

An Exhibition of Fake Antiques

IN Memorial Hall in Fairmount Park, Philadelphia, there has lately been put on exhibition by the curator a collection which has a real value not apparent at first, inasmuch as it shows so many fakes. One must have paid a large price for an antique, which later turns out to be a fake, in order to have a full appreciation of the value of such an exhibition. The plan is excellent. Originals and imitations are put side by side: genuine Lowestoft ware and Chinese reproductions; Kien-Lung enamel plate and French reproductions; Greek vases and modern imitations; genuine and "Brummagen" Tanagra figurines; colonial, majolica, Wedgwood, Levres, Palissy and Rockingham wares, and their imitations. All in all an interesting and instructive exhibition for which the curator is to be highly commended.

R. V. D. M.

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Archaeological Excavations in New York City

IN 1776 the American forces erected, at what is now 204th Street, New York, two blocks west of Broadway, a number of huts as barracks. After the battle of Fort Washington, the British and Hessians took possession of the huts. Finally, when the British had to leave, they burnt the part of the huts which projected out of the hillside, and after the war the Dyckman family, who owned the place, filled up what seemed to be holes in the hillside and planted an apple orchard on the site of the old barracks.

Now crowds gather to see the excavation of the site of these Revolutionary barracks. More than forty have been examined in the search (primarily to get materials to decorate the old Dyckman grounds which are to be made into a historical park), and there have been found English and Hessian coins, buttons and belt buckles belonging to the Coldstream Guards, the Inniskilling Regiment, and the 71st Fraser Highlanders, and other regiments, a set of dice made from musket balls, quartz arrow heads, and utensils of all sorts. In one of the huts a large brick fireplace was found and near it in a hole were twelve regimental buttons of pewter with steel eyes and gilt edges of the 52nd British Regiment of Foot, now called the Oxfordshire Light Infantry.

These excavations, so different from the usual sort heard of in connection with New York, have created much interest.

R. V. D. M.

Field Work of the Bureau of American Ethnology

THE Bureau of American Ethnology of the Smithsonian Institution is manifesting considerable activity in archaeological and ethnological research in the field at the present time. Mr. Neil M. Judd and Dr. Walter Hough have been temporarily detailed by the National Museum for the purpose of conducting archaeological investigations in southern Utah and western New Mexico respectively, and Dr. J. Walter Fewkes is engaged in work of a similar nature northeast of the Hopi villages in northern Arizona. Mr. John P. Harrington is devoting his attention to gathering the final material necessary to the completion of an exhaustive memoir on the practically extinct Chumash Indians of southern California; Mr. J. N. B. Hewitt is among the Iroquois of Ontario; Dr. Truman Michelson has resumed his studies among the Fox Indians of Iowa, and Mr. James Mooney has taken the field for the purpose of continuing his studies among the Cherokees of North Carolina. Mr. Francis LaFlesche has recently returned from a trip to the Osage tribe of Oklahoma after recording additional material pertaining to the sacred ceremonies of that people. Miss Frances Densmore will shortly resume her studies of Indian music, special attention this summer begin devoted to the Hidatsa Indians of North Dakota, while Dr. L. J. Frachtenberg is engaged in studying the almost extinct Indian languages of Oregon. F. W. H.

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Indian Groups in the New York State Museum, Albany

THROUGH the efforts of Arthur C. Parker, State ethnologist of New York, six Indian groups, depicting hunting, fighting, council, religion, industries and agriculture, have been installed in the museum of the famous Education Building, agriculture, have been installed in the museum of the well-known Education Building, Albany, and are pronounced by critics to be unexcelled and indeed, unequalled, in the world. Mr. Parker is himself an Indian and better qualified than anyone else to undertake the task. He has spent years in the design and preparation of these studies in clay, each figure of which has been made from a living model, selected from the tribes on the reservation of Central New York. The casts were made by Caspar Mayer and Henri Marchand. Every detail of clothing, equipment, utensils, and housing is historically correct.

The groups are behind glass, in alcoves, and each has been placed against a background of peculiar interest, painted by David C. Lithgow, on canvases measuring about fifty feet. The canvases are attached to the walls of the alcoves and are so realistic and so vividly beautiful that the beholder involuntarily gasps with surprise and delight.

In the first group, "Hunting," an aged warrior is seen returning from the kill. The members of his family are working over the pelts of animals and preparing the meat for future use. The Council of the Turtle Clan portrays the chiefs of the Onondagas holding a council of war in the bark lodge of their Fire-keeper. In the "False Face Ceremony" hideously-masked medicine men have entered a dwelling, and with weird rites are putting evil spirits to flight. "Agriculture" is a lovely autumn scene in a cornfield. Iroquois industries are shown in an attractive group with a forest setting. The Return of the Warriors illustrates the advance guard of a Mohawk expedition returning to their capital city in 1634, with captives.

An entire department in the museum is devoted to a wonderful collection of Indian relics, many of which have been brought to light through excavations.

ANNA E. WILLIAMSON

A Vase of Xerxes

THE Yale Babylonian Collection has secured a beautiful alabaster vase of Xerxes, the Achaemenian ruler of Babylonia. Several similar vases are known. As early as 1762 Count Caylus published an account of one which was in the Cabinet des Médailles de la Bibliothèque nationale, in Paris. At that time the inscription, which contains three lines of cuneiform script and one of Egyptian, could not be read.

After Grotfend, in the early years of the nineteenth century, had made some progress in the decipherment of the Persian cuneiform script, Abbé Saint

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Martin, who was acquainted with his results, and Champollion, who had forced the Egyptian hieroglyphics, agreed in 1823 to decipher independently the inscriptions of this vase. Their results proved conclusively even to those who were skeptical, that actual progress in the decipherment of the wedge-shaped script and the Egyptian hieroglyphs had been made.

Abbé Saint Martin read the first line, which he declared was Persian, "Xerxes the Great King." This is what Champollion furnished as his translation

of the Egyptian. It was only later, however, that it was determined that the two other lines of cuneiform found on the vase, which contained the same words, represented the Elamitic and Babylonian forms of writing.

Subsequently several vases and fragments of others belonging to the same ruler were brought to light. Loftus in 1853, and Dieulafoy later, found several fragments of similar vases in the ruins of Susa. In the ruins of the Mausoleum of Halicarnassus, an ancient Greek city of Asia Minor, Newton, in 1856, excavated a vase belonging to the same ruler, which is at present in the British Museum; and another was purchased from an antiquity dealer, in 1888; and is now in the Museum of Pennsylvania.

The vase which has been secured for the collection at Yale is exceptionally beautiful. Like the one described at the beginning of this account, the four inscriptions in Persian, Elamitic, and Babylonian cuneiform script, and Egyptian hieroglyphs read "Xerxes the Great King." Xerxes, as is well known, is Ahasuerus of the book of Esther, the scenes of which are laid in "Shushan the Palace." Shushan, of the Old Testament, is the ancient Elamitic city Susa, the site at which the fragments of similar vases had been found.

A. T. CLAY

Interesting Archaeological Discoveries at Ravenna

RECENT excavations in connection with the restoration and reconstruction of the historical church of Sant' Agata, at Ravenna, have yielded unexpectedly valuable and interesting archaeological results. The excavations, which



A Vase of Xerxes

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were under the direction of the Superintendent of Monuments, extended over the entire space of the ancient quadro-portico, the site, it appears, of a vast tomb or burial place, comprising numerous strata, the lowest of which belongs to the epoch of Theodoric (fifth century). It has been possible clearly to trace the plan of the structure; the investigation, moreover, has confirmed previous inferences and observations concerning the system of earth sculpture, and, what is especially gratifying to the archaeological student, it has resulted in a wealth of epigraphical material. Numerous inscriptions bear the consular indication and date, and some refer to persons of distinction who held important positions. Amongst other things there is a metrical inscription which constitutes a notable literary document.

From the intermediate stratum a large quantity of ceramics was also brought to light the artistic value of which is of the highest order. The collection comprises thirteenth and fourteenth century pottery of all forms and sizes; *graffitti*, painted and glazed, showing figured representations, with the emblems of Porto, of San Vitale and of Classe; of local and Faenzine manufacture; several intact, others in a good state of preservation; whilst others, which were in fragments, have been put together again with great patience and artistic skill by the Canon of Sant' Agata, Father Bignardi. Especially interesting were numerous Faenza bowls and an amatory *lance* with a musical rebus motto, which for its singularity is destined to be one of the most curious and precious examples in the Ravenna Museum.

A full report of the excavations and the various objects discovered will be duly published by the Royal Lincei Academy. In the meantime, the work of restoration and reconstruction is progressing rapidly. The façade of the church together with the walls and the principal cornice have been completed for some time. There still remains the reconstruction of the *piazzale* (the ancient atrium), the surrounding wall, and the campanile. One might add that, if the church of Sant' Agata were in a city less rich in artistic treasures than Ravenna, it would attract great attention on the part of visitors and would be considered a rarity. It is filled with secrets and is alive with memories. From the early Romans to the rude Justinians; from the mosaic, still visible in the apse, to the painting of Luca Longhi; from the marble which records the name of Boezio, to the epigraph which commemorates the Prefect Leone; from the miracle of Archbishop Giovanni who witnessed the protecting angel's heavenward flight, to the pious exhumation of Cardinal Aldobrandini, art, history and legend have left here in this church their imperishable mark.

RAYMOND MONTFORTE

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Trebizond, of Ancient Fame, Captured by the Russians

THE capture of the fortress and harbor of Trebizond, by the Russians in their recent campaign, recalls the story of one of the most interesting cities of the ancient world. Trebizond is the Greek Trapezus, or table-land, a name derived from the sloping table-land extending from a barrier of rugged mountains down to the Black Sea, near its southeast angle.

This barrier separates the district from the rest of Asia Minor, and accounts for its importance as a fortification of the Black Sea, while its greatness as a commercial center is due to the fact that it commanded the point where the chief trade route from Persia and Central Asia to Europe over the table-land of Roumania descends to the sea. It was founded in the seventh century as a Greek colony of Sinope. It came into notice at the time of the Retreat of the Ten Thousand, described by Xenophon in his *Anabasis*. They finally reached the sea there, after descending from Mt. Theches, where they first again saw the sea and uttered the famous cry "The Sea, the Sea," through the pass in which the azalea still furnishes a poisonous honey such as caused Xenophon's troops to be seized with violent vomiting.

Its greatness dates from the time of the Fourth Crusade (1204) when the Byzantine Empire was dismembered and its capital occupied by the Latins. During the confusion, Alexius Comnenus escaped into Asia, and with an army of Iberian mercenaries, entered Trebizond, where he was acknowledged as the legitimate sovereign, and assumed the title of Grand Comnenus. He made himself master of the southern coast of the Black Sea and founded an empire which lasted until 1461, when the city was taken by Mohammed II, eight years after the fall of Constantinople. The empire of Trebizond was noted for the beauty of the women of the royal family and the elaborate ceremonial of its court. Its strength lay chiefly in the important matrimonial alliances which it contracted by its successive rulers.

There are several interesting monuments at Trebizond in the form of churches in the Byzantine style of architecture, notably the church of Saint Sophia, and the church of the Panaghia Chryso Kephalos or Virgin of the Golden Head, now a mosque. The most remarkable memorial of the middle ages in this district is the monastery of Sunelas, some distance from Trebizond. It occupied a cavern in the face of the perpendicular cave one thousand feet high, where the white buildings offer a marked contrast to the brown setting. It claims an antiquity of 1500 years. Its magnificence dates from the time of Alexius Comnenus III, of Trebizond, who rebuilt and richly endowed it. The Golden Bull of the Emperor is still preserved in the monastery and is one of the finest specimens of such documents, containing portraits of Alexius himself and his queen.

BOOK CRITIQUES

MISCELLANEOUS INSCRIPTIONS IN THE YALE BABYLONIAN COLLECTION. *By Albert T. Clay.* New Haven, 1915: The Yale University Press, 1915. Pp. xii, 108, xlix. 4to. \$5.00.

Professor Clay has published many volumes of Babylonian texts, but this one, in which the first fruits of the Yale Babylonian Collection are presented, surpasses in importance anything that he has done before. It is one of the three volumes of Babylonian texts of first importance published since the year 1900. Only the Code of Hammurabi and the volume of Historical and Grammatical texts published by Poebel in 1914 can compare with it in historical value. The volume begins with inscriptions so old that they are in a script, almost pictographic, and contains important inscriptions from all periods of Mesopotamian history down to Nabonidus, the last Babylonian king. Two new inscriptions of Entemena of Lagash, one of Naram-Sin, another of a hitherto unknown king of Gutium, and a Sumerian prototype of a part of the Code of Hammurabi, an inscription from the dynasty of Isin, as well as new inscriptions of Sargon and Esarhaddon of Assyria, and Nebuchadnezzar and Nabonidus of Babylon afford new historical material. There is a building inscription of the Seleucid era, dated in 244 B. C.

Not the least valuable is a tablet containing the names and lengths of the reigns of the kings of the dynasty of Larsa, which, combined with other known data, fixes the chronology of nearly three centuries of Babylonian history that was previously in confusion. There are two word-lists from the time of the dynasty of Ur about 2400

B. C. Another text presents a new syllabary in which there are more than 320 lines of writing, each giving the definition of an ideogram in Sumerian and Semitic. The text supplies a number of new words. Of special interest to students of the Bible is a text which gives additional proof that Belshazzar, although not king (as stated in the book of Daniel), was so powerful a prince as to be associated with the king, his father, in the thought of a loyal subject, whose dream was held to betoken the prosperity of the two.

A series of tablets from the temple at Erech records a list of offerings for each day of several months. It appears from the list that special offerings were made on the seventh, fourteenth, twenty-first and twenty-eighth of each month. This may indicate that some special sanctity attached to every seventh day, though, as Professor Clay notes, that sanctity did not, as in the case of the Hebrew Sabbath, involve a cessation from labor, for it is well known from the dates of thousands of contract tablets that business was transacted on every day of every month. These texts are a welcome addition to the data on a much-debated topic.

This brief survey calls attention to but a fraction of the important material in Professor Clay's volume. For the technical scholar it has many other treasures. The copies are made with Professor Clay's characteristic accuracy and delicacy of touch; the transliterations, translations, and notes are the work of an accomplished scholar. All the important texts are translated, so that the material is placed within reach of every student of history or of the Bible.

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ART AND ARCHAEOLOGY

ESTIMATES IN ART. *By Frank Jewett Mather, Jr.* New York, 1916: Charles Scribner's Sons.

Professor Mather's book is a collection of unrelated essays on painting, testifying alike to the profound scholarship of the author and the extraordinary catholicity of his taste. In some of the fields discussed, notably in the essay on Botticelli, the writer represents authority. In others he freely admits a comparatively superficial knowledge of the subject, but nowhere does the reader meet with a hint of the irritating dogmatism that mars so much art criticism. When the author restores to Botticelli the Munich *Pietà*, arbitrarily extracted from the painter's list of works by the modern "Is" and "Is not" school of criticism, he invokes not his scholarly knowledge of the Italian school but the fundamental good taste which underlies all the Estimates. We are thus the readier to follow him when he combats the censure of Japanese color prints which is now beginning to be affected by certain critics of oriental art.

Most of the Estimates are favorable, though discriminating. For example, the author succeeds admirably in distinguishing on the one hand the real excellences of El Greco, and on the other the distinct limitations of that extravagant painter. Only one essay is a frank attempt to pry from his pedestal an artist too loftily enshrined by a dazzled public. This, the Estimate of

Sorolla, must surely have been written in 1909, and represents a healthy reaction against the unreasonable furor roused in that year by the New York Hispanic Society's exhibition of the work of the Spanish luminist.

Not all the Estimates are equally convincing. Some, like those of Goya and Vermeer, leave the reader with a sense of complete acquiescence. Others, notably those of Carrière and Watts, are more labored. The latter, confessedly the expression of a youthful ideal, is brilliant, but anon the vision of such a painting as *A Story from Boccaccio* rises to plague the mind's eye of the reader and shatter the careful structure of the author's appreciation.

The style of the book is wholly delightful. Careful thought seems to have gone over into unstudied writing. Indeed the essays give the impression less of writing than of the crystallized conversation of a shrewd and thoughtful critic.

Withal the book is not written for the tyro. It presupposes an intelligent acquaintance with the history of art on the part of the reader, and admits him to an intellectual intimacy with the writer. The exclusion of any arrogant note thus fortifies the didactic power of every essay. No lover of art can read Professor Mather's book without being stimulated, and everyone will be inspired by it to a broader, more sanely catholic appreciation of all phases of art.

G. H. E.





THAT THING WHICH I UNDERSTAND
by real art is the expression by man of his
pleasure in labor. I do not believe he can be
happy in his labor without expressing that happiness,
and especially is this so when he is at work at any-
thing in which he specially excels.

-WILLIAM MORRIS